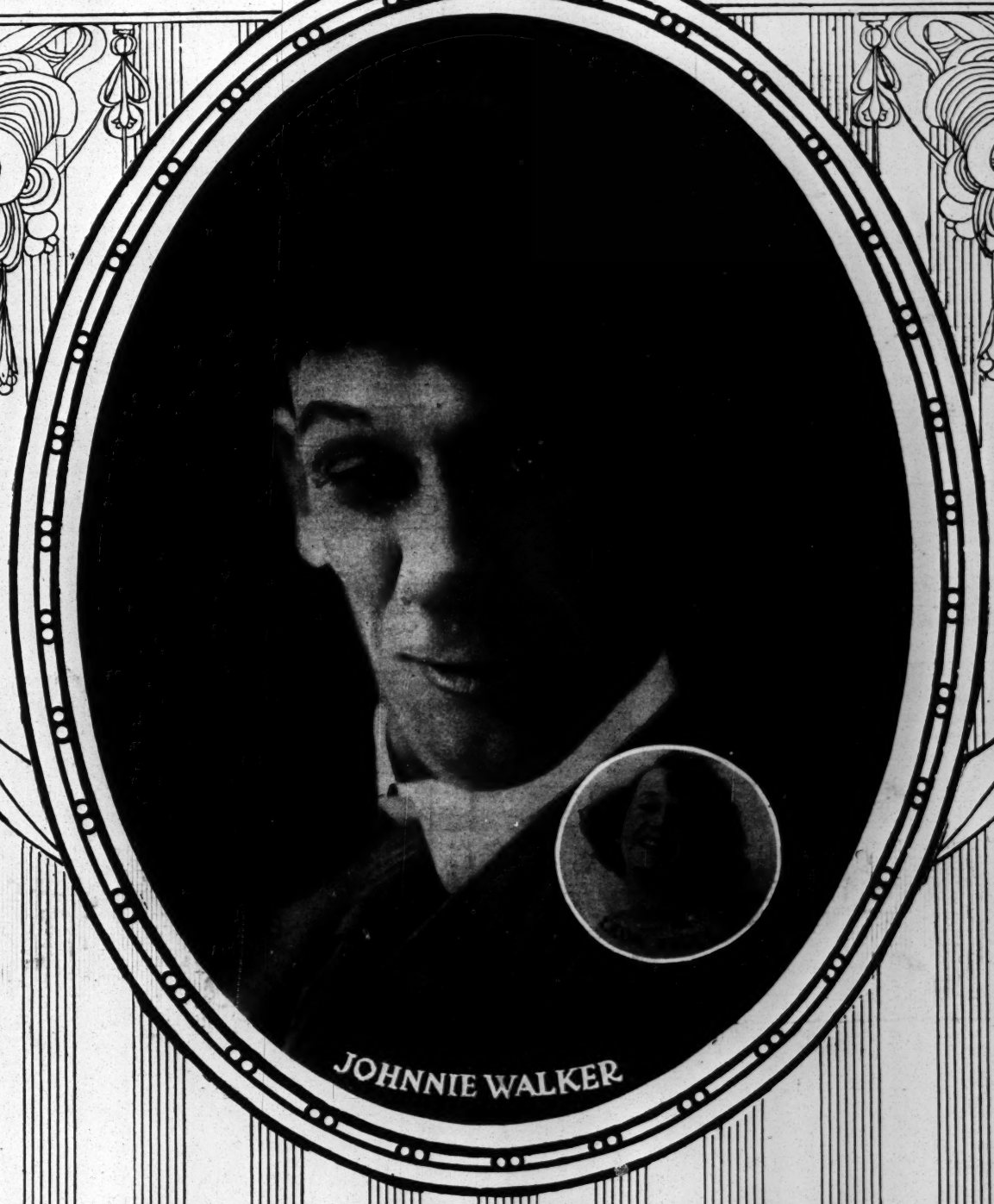
The NEW YORK
# CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 28, 1921

PRICE FIFTEEN CENTS



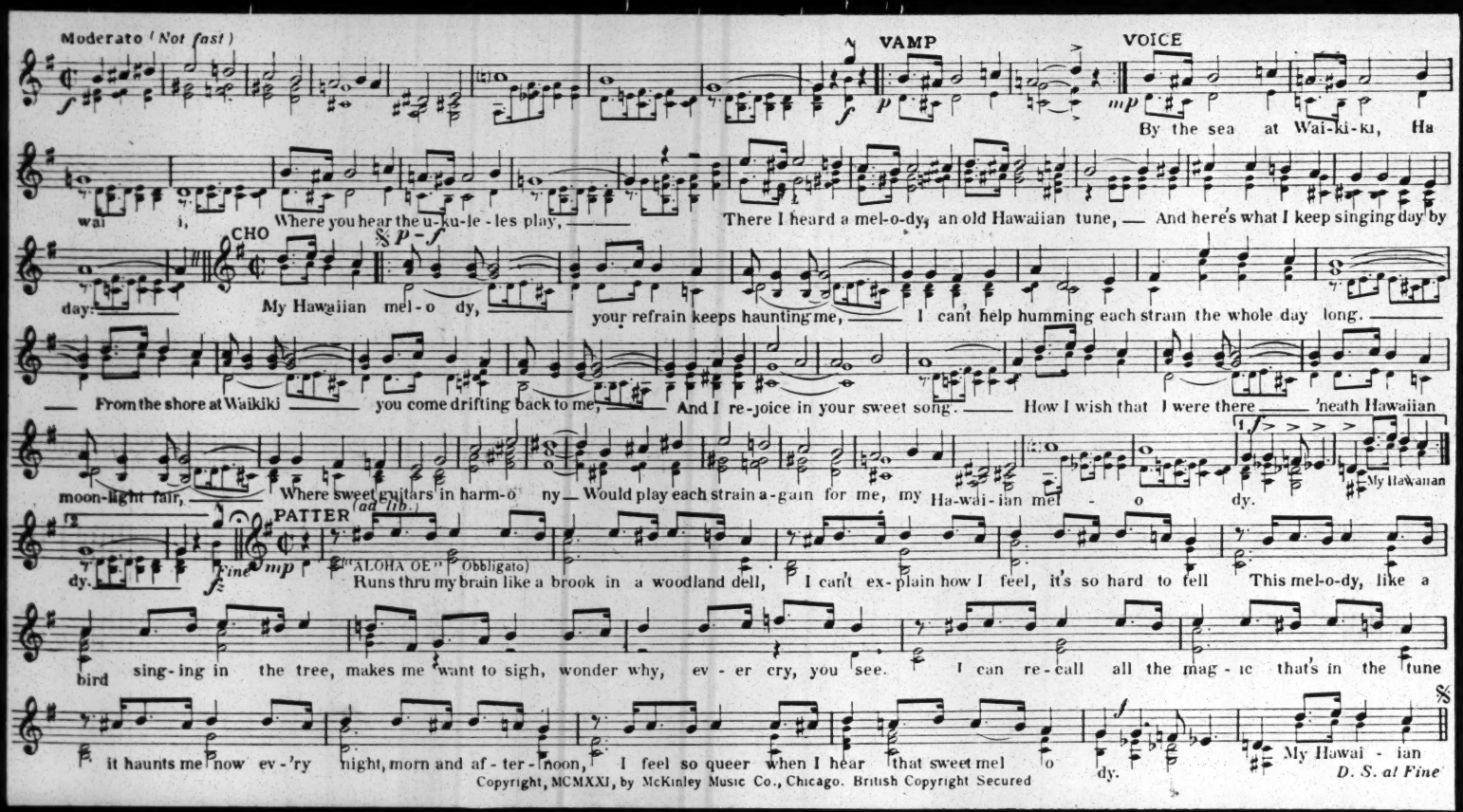
JOHNNIE WALKER

THE NATIONAL THEATRICAL WEEKLY

# Two "Wonder" Songs To Strengthen Your Act

FOX-TROT NOVELTY SENSATION
GREAT FOR SINGLE, DOUBLE, QUARTETTE, DUMB OR DANCING

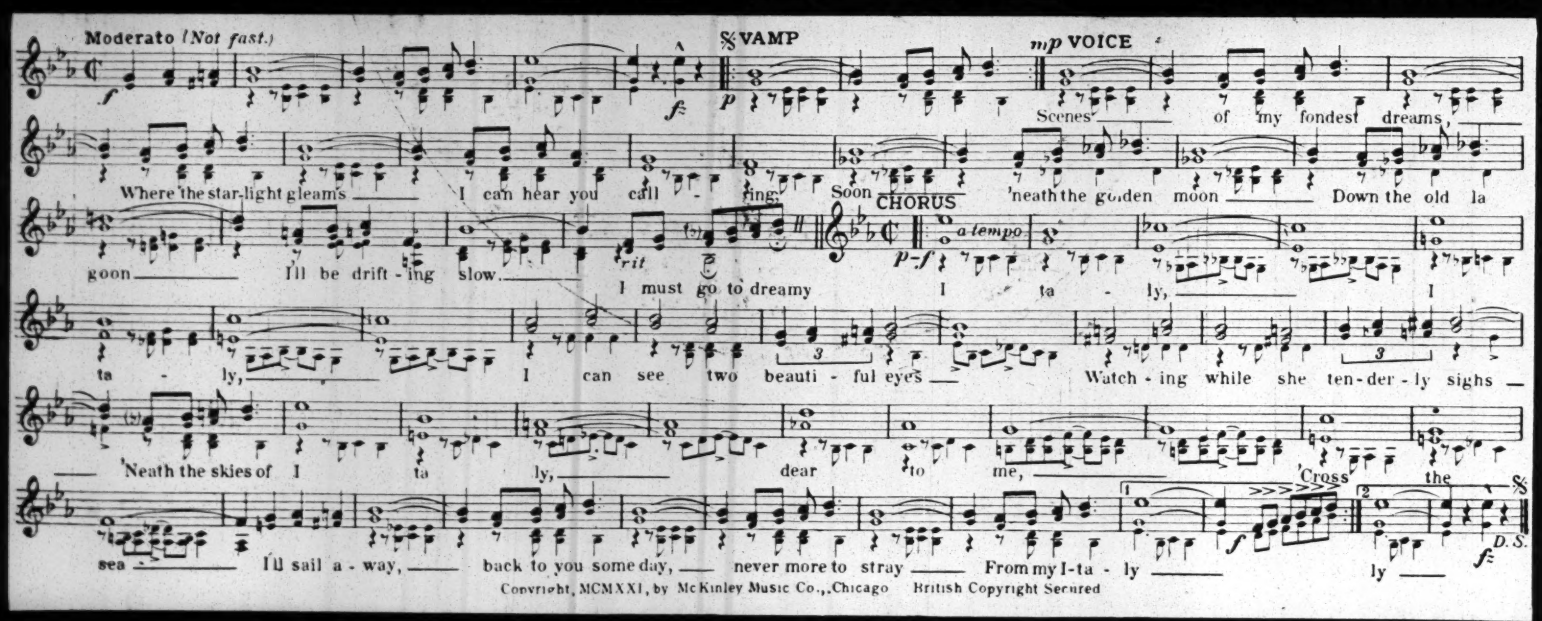
A VERSE, A CHORUS, A PATTER
Words and Music by
DAVE RINGLE and J. FRED COOTS

## . . . MY . . .
# HAWAIIAN MELODY

Moderato (Not fast)
VAMP
VOICE
By the sea at Wai-ki-ki, Ha
wai i, Where you hear the u-ku-le-les play, There I heard a mel-o-dy, an old Hawaiian tune, And here's what I keep singing day by
CHO
day. My Hawaiian mel-o dy, your refrain keeps haunting me, I can't help humming each strain the whole day long.
From the shore at Waikiki you come drifting back to me, And I re-joice in your sweet song. How I wish that I were there 'neath Hawaiian
moon-light fair, Where sweet guitars in harm-o ny Would play each strain a-gain for me, my Ha-wai-ian mel - o dy. My Hawaiian
PATTER (ad lib.)
dy. Fine
("ALOHA OE" Obbligato)
Runs thru my brain like a brook in a woodland dell, I can't ex-plain how I feel, it's so hard to tell This mel-o-dy, like a
bird sing-ing in the tree, makes me want to sigh, wonder why, ev - er cry, you see. I can re-call all the mag-ic that's in the tune
it haunts me now ev-'ry night, morn and af-ter-noon, I feel so queer when I hear that sweet mel o dy. My Hawai-ian
D. S. al Fine

Copyright, MCMXXI, by McKinley Music Co., Chicago. British Copyright Secured

DREAMY, ROMANTIC
WONDERFUL MELODY
GREAT CHARACTER
REAL INDIVIDUALITY
FITS ANY ACT
GREAT FOR ORCH.

# ITALY

WONDERFUL ACT SONG
READY IN ALL KEYS
MANY HEADLINERS TOOK IT FROM MANUSCRIPT
BY DE VOLL KEITHLEY AND KLICKMAN. A CLASSY HIT!

Moderato (Not fast.)
VAMP
VOICE
Scenes of my fondest dreams,
Where the star-light gleams I can hear you call - ing. Soon 'neath the golden moon Down the old la
CHORUS
goon I'll be drift-ing slow. I must go to dreamy I ta - ly, I
ta - ly, I can see two beauti - ful eyes Watch-ing while she ten-der-ly sighs
'Neath the skies of I ta ly, dear to me, 'Cross the
sea I'll sail a-way, back to you some day, never more to stray From my I-ta - ly
D. S.

Copyright, MCMXXI, by McKinley Music Co., Chicago British Copyright Secured

NEW YORK
1658 Broadway

# McKINLEY MUSIC CO.

CHICAGO
Grand Opera House Bldg.

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Copyrighted, 1921, and published weekly by the Clipper Corporation, 1658 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under of March 3, 1879

Founded by FRANK QUEEN, 1853 | NEW YORK, DECEMBER 28, 1921 | VOLUME LXIX—No. 47 Price Fifteen Cents, $5.00 a Year

# BROADWAY THEATRES HIT HARD BY HOLIDAY BUSINESS SLUMP

## Week Before Christmas One of the Worst in Years—Big Successes As Well As the Mediocre Shows Suffer Big Drop in Receipts

The usual business slump expected the week before Christmas hit the Broadway theatres a hard blow last week, with the demand for tickets falling off as high as twenty-five per cent for most attractions and affecting even the admitted leaders. One of the principal features of the week was the disastrous effect on the ticket speculators. They were caught with the goods, many who loaded up on the leaders, such as the "Music Box Revue," "Good Morning, Dearie," "Kiki," and "The Perfect Fool," offering tickets for box-office prices two hours before show time on Saturday and accepting cut-rate prices when the show hour neared.

The slump was felt proportionately harder by the poorer draws, although such shows as "Sally," "The First Year," "Bombo," "Bluebeard's Eighth Wife," "The Grand Duke," "The O'Brien Girl," "The Demi-Virgin," "Blossom Time," "Dulcy," "Lilliom," "A Bill of Divorcement," and" The Circle" dropped from $2,000 to $4,000 under their usual receipts.

The Hippodrome suffered along with the other shows last week because of the poor business. This show is not coming up to expectations. The drop in the quality of the giant production, although accompanied by a 50 per cent. drop in admission prices, has been felt. The principal requirement just now seems to be for some act which has sufficient drawing power to bring the receipts near normal. It is reported that the act which fills these qualifications can get several thousands of dollars a week from the management.

Last week four legitimate attractions chanced the going and one soldier show for the benefit of destitute ex-service men. These were: "The Idle Inn," at the Plymouth; "Trilby," the first attraction of the co-operative stock company at the National; "Danger," at the Thirty-ninth Street; "The Dover Road," at the Bijou; and "The Married Woman" at the Princess.

On Christmas afternoon Monday, "The Squaw Man" opened at the Astor; and "The White Peacock" at the Comedy. At night "Face Value" was presented at the new Forty-ninth Street Theatre just completed for the Shuberts, and "Bulldog Drummond" at the Knickerbocker. Later in the week "Captain Applejack" will open at the Cort, displacing "Her Salary Man," and D. W. Griffith's new super-picture, "The Orphans of the Storm," opens at the Apollo. On Christmas Day the Shuberts presented a holiday show, "Hanky-Panky Land," at the Century Roof, and Fritz Lieber opened his Shakespeare repertoire season at the Lexington Avenue Opera House.

On Christmas Day, Monday, the matinees, which were offered by practically every show, did not draw any too well, and many empty seats were seen.

Despite the usual demand on holidays there were fifteen shows listed at the cut-price agency. These were: "The Mountain Man," "The Great Broxopp," "Nature's Nobleman," "Lilliom," "Bought and Paid For," "The Claw," "Ambush," "The Idle Inn," "The Chocolate Soldier," "Shuffle Along," "The Wild Cat," "The Greenwich Village Follies," "The White Peacock," "Alias Jimmy Valentine" and "Hanky Panky Land."

For Christmas night, Monday, tickets could be had at cut prices for: "The Great Broxópp," "Nature's Nobleman," "Lilliom," "Bought and Paid For," "The Claw," "Ambush," "The Idle Inn," "The Wild Cat," "Just Married," and "The Wife with a Smile," at the Garrick.

### ACTRESS REINSTATED IN A. E. A.

Charlotte Granville, who was suspended from the Actors' Equity Association when she appeared in the non-Equity show, "The Great Way," which was produced by and starred Helen Freeman, applied for readmission last week and was placed in good standing by the Executive Council, after she met the terms of the penalty imposed upon her. She paid a fine of one week's salary, which is the length of time she worked in "The Great Way," it is reported, although Equity officials would make no comment on the degree of penalty imposed upon her for disobeying Equity rules.

### FILM OPERATOR KILLED

KEWANEE, Ill., Dec. 26.—John Schon, operator at the local motion picture theatre, was instantly killed here last week when a film he was running exploded. There were a very few people in the audience and all escaped without injury. The theatre was not damaged, the fire being extinguished quickly.

### ORCHESTRAS OUT OF THEATRES

MEMPHIS, Tenn., Dec. 27.—The Palace, Majestic and Strand motion picture theatres here have been operating without orchestras since November 27, when the musicians walked out on strike. The musicians demanded that they be allowed to designate the minimum number of players in each orchestra, which was refused by the managers of these three houses. The managers declare that they will continue to operate without orchestras.

The musicians' union and the managers have been arbitrating for some time the terms of the contract to run until next year, but have not been able to agree. The terms of last year's contract did not include the demands made at present by the musicians.

### SHERMAN-KELLY CO. CLOSES

CHICAGO, Ill., Dec. 26.—The Sherman-Kelly company, which has been playing repertoire engagements throughout Wisconsin, was closed last week. Mr. Kelly is reorganizing a stock company, which will open late this week in Green Bay, Wis.

### SUBSIDIZED HOUSE FOR BOSTON

BOSTON, Dec. 24.—There is a strong possibility of the establishment in Boston of a subsidized theatre which will present the best plays, free from any necessity to depend upon the box office for means to exist. A movement to establish such a theatre, on the order of a municipal or national theatre, such as at present exists in certain foreign countries, is already on foot and has the support of some of the most prominent people, socially and politically, in Massachusetts. State Attorney-General Allen is one of the prominent people actively supporting the idea.

The Jewett Players, directed by Henry Jewett, who are at present playing at the Copley Theatre, which is soon to be demolished, will be the players to occupy the subsidized theatre, according to present plans. Jewett has conducted a stock company in Boston for a number of years and has attained a position of considerable prominence because of the high quality of his productions.

The proposed new theatre will differ radically from the so-called "little theatre" movement in that it will be enabled, through its fund, to produce plays which could not be attempted because of the expense attached by the "little theatre" groups. Plays which meet with success, however, will be presented for extended runs, it is planned.

It is the intention of those pushing the plans for the establishment of this "new" theatre to produce plays which are generally considered more artistic than the usual run of present dramas produced entirely for profit. Plays by Shaw, Galsworthy, Eugene O'Neill, Dunsany, Ibsen, and other well known authors, both modern and old, and also those written by authors not yet famous, will constitute the bulk of the programme of the subsidized theatre, it is planned.

Much interest in the movement to establish this non-commercial theatre has been aroused through the appeal to civic pride. The cry is to make Boston, called the centre of culture in America, also the centre of drama, in that it would be the first city to establish such a theatre.

### GIVING 3 SHOWS A DAY

The actors employed in the stock company at the Manhattan Opera House, who are 100 per cent Equity, will give three shows each day during this week, making eighteen in all, but the management will not have to pay the regulation one-eighth extra salary for each performance over eight, as specified by the Equity Shop contracts, it was learned this week.

The Manhattan is giving a show for children—"Cinderella"—each morning, and "Uncle Tom's Cabin" every afternoon and evening during the week, and most of the actors work in both shows. Due to the fact that the management could not see its way clear to pay for ten extra performances during the week the actors agreed to sign contracts in which their agreed salaries are set at a figure which makes it possible for the management to keep within the terms of the contract and still not pay for the extra performances, the total salary paid amounting to the same sum the actors agreed to accept for the week.

This is the first time that any such plan has ever been used since the Equity Shop went into effect. Many actors, however, are in such bad straits that they are willing to accept almost any proposition which will pay them a living wage.

### "BLUE KITTEN" IS BIG HIT

ATLANTIC CITY, Dec. 27.—"The Blue Kitten," the new musical comedy presented here last night, is the best show of the kind seen here in months.

It is by Otto Harbach and William Carey Duncan, and was presented at the Apollo Theatre by Arthur Hammerstein with Joseph Cawthorn leading an ensemble that included Lillian Lorraine and a supporting cast that was as near perfection as any present-day manager is able to assemble.

"The Blue Kitten" was set to music by Rudolf Friml and abounds in melodious numbers of which "Cutie" is by far the catchiest. The chorus was composed of attractive girls—their gowns were unusually pretty but their voices not anything to speak of. However, the story was so good, in itself, that it would be easy to conceive of its portrayal without any musical accompaiment whatever. The plot is quite original, full of humor throughout and teeming with original and terse dialogue that kept the audience in good humor throughout the three and one-half hours of its performance.

There were no tiring moments in the play, the only weak spot being Douglas Stevenson's portrayal of the part of Armand Duvelin, the Marquis. His ability was entirely inadequate for the requirements of the part and his playing greatly handicapped Miss Lorraine Manville's impersonation of the naive Madeleine, to which part she brought extraordinary skill rarely found in musical comedies.

Two charming musical numbers, "Her Love Is Always the Same," which opened the second act and "Smoke Rings," which opened the third act, afforded us an opportunity to enjoy the graceful dancing of May Cory Kitchen.

Of Lillian Lorraine's splendid portrayal of the part of Totoche too much cannot be said. We are all acquainted with Miss Lorraine as we are with most of the other stars who make up the excellent cast. Dallas Welford, a popular comedian, with whom we are all familiar, ably carried off the part of Popinet. Duvelin's tutor, and Marion Sunshine, a vaudeville favorite, whose personality won her much applause, was a sprightly and petite Cri Cri, late of the Follies Bergere.

And standing out from the rest is the acting of Cawthorn as Theodore Vanderpop himself, the tactful and diplomatic headwaiter and hall porter of "The Blue Kitten" Restaurant, who deserves most of the praise for last night's splendid performance.

### CHORUS GIRL DIVORCED

WASHINGTON, Dec. 26.—An echo of a party in the National Hotel, of this city, in which the joyous participants included members of the "Whirl of Mirth" Company, then playing at the Capitol, was heard in Judge Moneure's Court, in Alexandria, when Emit R. Davis obtained a decree of absolute divorce from his wife, Julia Davis.

Attorney Raymond Neudecker, representing the husband, alleged that Mrs. Davis, who was formerly a chorister with an American Wheel burlesque show, sought out her old friends upon their arrival in the capital. A party followed, it was alleged, in which a Marine officer figured to such an extent with Mrs. Davis that Judge Moncure promptly gave the husband the divorce he asked for. It was alleged that the wife left town shortly after the party in question at the hotel.

# DRAMATISTS AND ACTORS JOIN IN PLAN TO PREVENT CENSORSHIP

## Producers, Civil and Religious Bodies Invited to Work for Clean Theatre—Eighteen Thousand in Organizations for National Campaign

A campaign, nation wide in its scope, has been instituted by the leading playwrights and actors of the United States to prevent the passage of laws providing for the censorship of the stage.

The American Dramatists' Society, the Authors' League of America, and the Actors' Equity Association have joined in the effort to formulate measures to obviate the necessity for censorship.

Invitations to co-operate in the movement have been sent to the Producing Managers' Association and to the heads of civil and religious organizations that have a clean theatre as their objective.

The organizations now definitely committed to the movement have memberships covering practically all of the authors, dramatists and actors in the United States. The Authors' League covers 1,800 writers, the Dramatists' Guild has a membership of 275 playwrights and the Actors' Equity Association includes more than 16,000 players.

A system whereby prompt action will be taken regarding the production of plays which provoke public protest is planned. This, it is declared, will be far more efficient and far more constructive from the standpoint of artistry than any political censorship. The announcement sent out by the Associations concerned read as follows:

"The Authors' League of America claims and holds sacred the right of the dramatist to deal sincerely with any subject of dramatic value, but it joins with all persons who regard the theatre with esteem and affection in deploring resort vulgarity with no object other than private profit.

"The Dramatists' Guild is convinced that the distinction between these two aims is always obvious. Consequently, it holds professional censorship to be unnecessary, as its workings, with respect to motion pictures here and to drama abroad, have proved to be undiscriminating, destructive and inimical to the finest and most sincere in drama and literature.

"Believing that authors themselves are best fitted by instinct, education, training and experience to judge the propriety of their material and to uphold the honor and dignity of their calling and viewing with regret and alarm the conditions set forth above, the Authors' League of America and the Actors' Equity Association have joined in the fight against these evil conditions and in order to gain the highest measure of strength and real effectiveness, an invitation to co-operate has been sent to the Producing Managers' Association and to the heads of these organizations—civil and religious—that have a clean theatre as an objective. With such a combination, including every force concerned with the problem, the best of results may be expected in all confidence."

The letter sent to Sam H. Harris, President of the Producing Managers' Association, read as follows:

"The Authors' League of America, Inc., the Actors' Equity Association and the American Dramatists have appointed committees to take prompt action regarding the production of plays that provoke public protest, and to obviate the inevitable consequences of that protest. Do you care to appoint a committee of three to act with us in this matter?

"Sincerely yours,

"Jesse Lynch Williams, President Authors' League of America.

"John Emerson, President Actors' Equity Association.

"Owen Davis, President the American Dramatists."

Details of the system have not yet been worked out. Various plans for this system will be discussed at a meeting of the representatives of the organizations concerned within a few days.

### THREE TENORS ILL

As a result of three Metropolitan tenors being on the sick list, Gatti-Casazza had to make a quick change in the holiday bills and a complete change of opera. The sick tenors include Chamlee, Crimi and Martinelli.

Orville Harrold took Chamlee's three roles in scenes from "Faust," "Lucia," and "Traviata." Kingston was put in Crimi's place last Monday afternoon in "Zaza" with Farrar. There being no substitute for Martinelli, last Monday night, "Ernani" had to be cancelled and "Cavalleria" and "Pagliacci" was given.

### TO FILM "THE STORM"

LOS ANGELES, Dec. 26.—In preparation for filming "The Storm," Reginald Barker and his cameraman, Percy Hilburn, have gone to the Feather River Canyon country, on the Western Pacific Railroad out of Sacraments.

They will look over the section, make a film test of it and complete arrangements through the local organizations and business interests for using it in the new Universal production of the profitable play that ran so long in New York. Mr. Barker will direct the film version of "The Storm."

### ABBOTT IS TREASURER

CLEVELAND, O.—Dec. 25.—Buddy Abbott is now treasurer of the Empire Theatre. He started last week. Young Abbott, who is the youngest son of Harry Abbott, old time circus and burlesque agent, who this season is ahead of Billy Watson's Big Show, was treasurer of the Academy Buffalo last season.

### TO FIGHT CENSORSHIP BILL

The motion picture industry is preparing, as a whole, to stage one of the biggest fights in its history, as the State capitol during the next Legislature meeting.

It is said that Governor Miller will veto any bill passed by the Legislature appertaining to the repeal of the censorship law, or to any modification thereof.

Gabriel Hess, spokesman and chairman for the motion picture owners, is to lead the assault with a long, sad story of the losses and injuries caused, primarily, by the censorship, which gives the control of the industry to the State.

However, the motion picture interests say that they haven't much doubt as to the outcome of the attempt.

### "HITCHY KOO" POSTPONED

"Hitchy Koo," which was to go into rehearsal this week, and be produced under the direction of Marty Sampter, has been postponed for an indefinite period. No reason for this action could be learned from the Sampter offices.

### HART AND CONN SPLIT

Murray Hart and Harry Conn, known to vaudeville as Hart and Conn, have dissolved partnership. Hart will join a sister team in a new act to be known as "Little Miss Officer." Conn will team with Harry Evans.

### FLORENCE WALTON INJURED

Due to an accident when alighting from her car, last week Florence Walton, the dancer, strained her ankle and is this week laying off. She hopes to be able to resume work next week.

### TRADING IN AMUSEMENT STOCKS

Despite the fact that the theatrical business during the past year has been at a low ebb trading in all of the amusement stocks has been active.

All of the amusement stocks fluctuated to a great extent during the year and in several instances new low level marks were reached.

Last week every one of the amusement investments closed at a lower point than its opening mark.

The most active trading is being done in the Famous Players common stock which is now thirty-eight points higher than its low level of the year. Last week it opened at 79 3-4 and closed at 77. Fifty-four thousand seven hundred shares of stock changed hands. Its lowest mark for the year was 45 5-8, and the highest price quoted was 82 1-2, a phenomenal jump. Famous Players preferred closed last week at 95 1-4. Its lowest mark for the year was 74 3-4 and the highest 97.

Loew's, Inc., closed last week at 13 1-2, eleven thousand four hundred shares having been traded in. Its lowest quotation for the year was ten and its highest point 21 1-2. The Orpheum Circuit traded in eight hundred shares of stock last week, closing at 14 5-8. Its low level for the year was 14 and its high, 30 5-8.

All of the amusement stocks, despite the disquieting reports of the theatrical business, are on the upward trend, and though quiet at present, the outlook is encouraging, the value of the amusement stocks climbing slowly but surely.

Other amusement stocks have fluctuated in comparative ratio to the above mentioned securities.

### CORONER'S FINDINGS READY

NEW HAVEN, Dec. 27.—The findings of Coroner Eli Mix on the Rialto Theatre fire disaster of November 27th, which cost nine lives and caused injuries to over 100 men, women and children, pins the responsibility on three men. The Coroner's findings will be officially handed down some time today, and is one of the most extensive ever issued by such an official, consisting of more than 60 typewritten pages.

One of the men concerned is a city official and the other two are theatrical men. Their names are no secret to the public who have heard them mentioned many times. If the theatre men are arrested they will have to be extradited for all live in another state. It will be remembered that Coroner Mix went to Massachusetts to take the testimony of A. S. Black, president of the New England Theatres company, whose enterprise is said to have operated the Rialto Theatre at the time of the fire. At that time the coroner also took in Boston the testimony of B. P. Maxson, president of the Connecticut Theatres Corporation, which is a subsidiary of the New England Company, and formerly manager of the Rialto Theatre. Lawrence W. Carroll, manager of the Rialto Theatre at the time of the fire, is the only man at this moment under arrest and he is charged with selling standing room without a license. Mr. Carroll is at present out of town.

### SCHWAB CHARGE DISMISSED

The charge of seduction brought by Marie Gaspar, vaudeville actress, against Lawrence Schwab, booking agent, which led to his arrest and release on $1,000 bail, was dismissed by Judge Levine in the West Side Court last week, when the couple appeared and informed the court that they had been married.

Miss Gaspar, who does a single act, alleged that Schwab had promised to marry her and that she had signed a prenuptial agreement relinquishing all monetary claims, but that he had refused to marry her.

Schwab holds a booking franchise in the Keith offices with Dan Russell.

### TO DO "ROSA MACHREE"

The "Rose of the Ghetto," by Edward E. Rose, will be produced early in January by Lee Morrison, under the title of "Rosa Machree."

### "LET 'ER GO, LETTY" STARTS

NEW HAVEN, Conn., Dec. 26.—"Let 'Er Go, Letty," the third of the "Letty" shows, with Charlotte Greenwood portraying Letty again, as she did in the other two, pleased the audience which saw it at its opening in the Shubert Theatre, here on on Monday night. The show, a musical comedy, of course, is nothing to grow enthusiastic over, so far as the book, lyrics and music are concerned, but Charlotte Greenwood, with her dashing, effervescent style made up for the lack of originality in the groundwork of the play. Miss Greenwood is seven-tenths of the show. Mary and Jane King, late of "Irene," ran second in point of ability. They have one song together, a sort of cooing number that took the audience by storm.

The book shifts the scene of action down to Bermuda, where Letty owns a hotel. She arrives unexpectedly at the hotel and finds that her brother, who has been in charge, has been managing it poorly. Due to his negligence the property is about to fall into the eager hands of a scheming lawyer, through the workings of the tax law. The sheriff is just about to disposess both owner and guests, but is foiled in nick of time by some high-handed manipulations of checks, bank accounts and the intervention of a bell-boy, who lends Letty $10,000 he has saved from the tips received for checking hats.

There are eighteen musical numbers and several of them are catchy songs. The "Hoodoo Blues" and "I've Got to Find a New Kentucky Home," as sung by Charlotte Greenwood, are two of the best songs in the score.

Others in the cast are Eunice Burnham, A. J. Herbert, Stewart Wilson, Eddie Garvin, and a three foot tall chap billed as "Master Gabriel," who is as fine a comedian as any other in the cast.

### VICTOR SINGERS ON COAST TRIP

Eight of the Victor Talking Machine record making artists left to-day (Wednesday) for a six weeks' tour to the Pacific Coast on which they will make a series of personal appearances in an evening's entertainment which will be seen in theatres, halls and auditoriums.

In the company are Albert Campbell, Henry Burr, Billy Murray, Monroe Silver, Frank Croxton, Fred Van Eps, Frank Banta and John Meyer.

The company opens in St. Joe, Mo., on December 30 and after a trip through the southwest and up the Pacific Coast closes in Pueblo, Col., on February 11. The show goes out under the management of P. W. Simon.

### HAWKINS-WEBB CO. CLOSES

CHICAGO, Ill., Dec. 26.—Mrs. Leslie Webb, manager of the Hawkins-Webb Company, died last week at Terre Haute, Ind., where the company was playing a stock engagement. Following Mrs. Webb's death the company was disbanded, the members returning to Chicago.

### ARBUCKLE TRIAL POSTPONED

SAN FRANCISCO, Dec. 23.—Word has come from Judge Lyle J. Jacks that District Attorney Mathey Brady has postponed the second trial of Roscoe (Fatty) Arbuckle, which was to have begun January 9.

### JOHNNIE WALKER

Johnnie Walker and Leda Errol, whose likenesses appear on the front cover of this issue of the CLIPPER, are two performers at present playing with "Folly Town," which is at the Columbia Theatre in New York this week, who are expected to make a mark for themselves in the show business. Walker, who is one of the featured players with the show, is a clever and versatile character comedian, and Miss Errol is a soubrette of an unusual type. Both are stepping along rapidly in the profession.

Recently the *Detroit Times* spoke of them as follows:

"The eccentric dance that Johnny Walker does with Leda Errol is one of the most artistic bits of tomfollery seen here in a long time."

# ZIEGFELD "FOLLIES" AND EQUITY IN JAM AT CHICAGO OPENING

## Curtain Held for Half Hour While Blanket Contract Between Show and Equity Members Is Signed—Ziegfeld Threatens to Quit Producing Business

CHICAGO, Dec. 26.—If the manager of Florenz Ziegfeld's "Follies," playing its opening performance at the Colonial Theatre on Sunday night, had not capitulated to the Equity demands that he sign a blanket Equity contract covering all the Equity members in the chorus, the audience assembled to see the show would have assembled in vain. As it was, the curtain was delayed thirty minutes while the cast refused to play until J. Rosenbaum, the manager, signed the necessary papers drawn up by Frank Dare, Chicago representative of the Actors' Equity Association.

The trouble started in Cleveland, on Thanksgiving Day, when the chorus girls demanded that they be paid for an extra performance at the rate of one-eighth of their entire weekly salaries. The management refused this, claiming that although the girls in the chorus received salaries running from $40 to $85 a week the amount each got over $35, which is the minimum according to the Equity contract, was not regular wages but paid merely as a bonus.

Equity sent a representative from New York, George S. Trimble, to investigate the matter, and after he went into the complaints made to him in Cleveland by the girls, he returned to New York and the charges were laid before the Producing Managers' Association by Equity and it was decided that the girls were entitled to be paid pro rata for each extra performance. The first news of the dispute between Equity and Ziegfeld was carried in the CLIPPER several weeks ago.

Ziegfeld agreed to pay extra money to the chorus girls, it is said, but threatened to discharge all the Equity girls at the time. Equity officials closely followed all developments in the situation, as any action by the show management discriminating against Equity performers would have been in violation of the equity-P. M. A. basic agreement, which Ziegfeld, as a member, must live up to.

The show left Cleveland for Detroit and Ziegfeld sent his representative, Sam Kingsley, there from New York. Kingsley, it is said, called a meeting of all the chorus members and told them that they would all be cut 10 per cent. in order to make up for the money paid to them for the performances. Most of the girls refused to accept these terms, although a number signed individual contracts other than Equity contracts. Before this, only one member had a contract, the others having only verbal agreements. The contracts given them by Kingsley, however, were not the standard Chorus equity contracts, it is said.

Two of the chorus girls, who refused to sign, were ejected from the show, without the customary two-weeks' notice and without transportation back to New York. One of them, it is said, wired to Ziegfeld in New York and succeeded in getting her fare paid back, but the other, Elizabeth Chatterton, demanded that she be reinstated. The company manager, Jake Rosenbaum, refused, but Equity wired her from New York to go on to Chicago with the show.

When the "Follies" got to Chicago on Sunday almost the entire company, cast and chorus, refused to go on unless Miss Chatterton was allowed to go back into the chorus and each girl given an Equity contract at the original salary without the 10 per cent. reduction.

Raymond Hitchcock, Fannie Brice, W. C. Fields, Ray Dooley and others are said to have refused to go on in the show unless the Equity demands were granted. Ziegfeld, in New York, is much upset over the trouble and declared that after 1924 he is through with producing shows.

---

NEW YORK, Dec. 26.—Frank Gillmore, Executive Secretary of the Actors' Equity Association, declared to-day that Ziegfeld's action in the matter had been a deliberate evasion of contract and that Equity refused stand for any such practices as he had used in attempting to practically "blackjack" Equity members into submitting to his dictates.

"We have been long suffering from such practises, and any manager who holds a gun up to us must now expect that we will take means to defend ourselves," Mr. Gillmore asserted vigorously. "After holding two meetings with the Producing Managers' Association on this matter Ziegfeld persisted in keeping up his violation of the basic agreement. We immediately wired our Chicago representative to call out all Equity members in the show unless all terms of the Equity contracts were met at once."

Told about Ziegfeld's announced intentions of leaving the theatrical producing business after the P. M. A.-Equity agreement expired in 1924, Mr. Gillmore answered:

"If Mr. Ziegfeld is too poor a business man to know whether the shows he invests his money in will bring him a profit it is no fault of ours. Equity will rather sink right now than allow any such evasion as he has attempted. Such attitudes as he has taken are the reason for Equity Shop."

### INSURES EMPLOYEES

By a group arrangement an insurance policy, made to cover life and disability, was presented to each of the one hundred and fifty Brooks employees. Brooks, a firm of theatrical costumers, are located at No. 143 West 40th street.

The policies are made out in amounts varying from $500 to $3,000, dependent on the character and length of service of the employee.

Besides the life insurance the policies include a permanent disability benefit, provident for the payment of the face value of the policy.

The firm placed the insurance through their agent, Louis Bloom, with the Travellers Insurance Company.

### EMMA CARUS IN PLAY

Emma Carus, for years a vaudeville headliner, on Monday next will make her debut as a dramatic star in a play called "The Salt of the Earth," by Harold Bell Wright. The piece is described as a comedy drama with a girl just over from Ireland as the heroine.

### "BEHIND THE MASK" OPENS

SYRACUSE, Dec. 26.—"Behind the Mask," a mystery play, written by Major C. Anderson Wright and based on supposed actual happenings in the inner circle of the Ku Klux Klan, opened here at the Wieting this week. The vehicle is not an expose of the Klan, but a love story interwoven with the mysterious order.

The play was staged by Frank Hatch and consists of the following cast: Adelaide Goundre, Frank I. Frayne, Frances Grayson, Corliss Giles, Lavinia Shannon, Frances Pitt, Wilmer Dames, Langdon Gillett, Edward Wade, Ford Fennimore, William Pawley, J. Osborne Clemson, Wilber Cox and William Black.

### CANTOR SHOW TO CLOSE

The Eddie Cantor show, which laid off last week, is again playing, opening on Monday night in Indianapolis. It is booked for three weeks more in the middle west, after which, according to a story told by one of the cast, it is to close.

Cantor wants to open in New York in a new piece.

### BROX SISTERS' SUIT SETTLED

The three Brox sisters, who are appearing in the Music Box Revue, have settled out of court their differences with Irwin Rosen, their agent, who quashed the four year contract he had with them for a consideration of $3,000. The settlement was effected at a conference held by the Brox sisters' attorney, Herman F. Spellman, of No. 1547 Broadway, attorneys representing Sam H. Harris and Irving Berlin, and Rosen. After their contract with Rosen was quashed the Brox sisters signed an agreement with Harris and Berlin which called for their services for the next two years.

Several weeks ago Kathleen, Lorraine and Dagmar Brox, through their attorney and guardian, instituted suit against Irwin Rosen, their agent, for a recision of their contract with him on the ground that they were under age at the time of the signing of the agreement which ran for four years and left forty per cent of their salary in Rosen's hands.

The Brox sisters will continue their appearance in the Music Box Revue and now have no agents' commission to pay, and after their agreement with Messrs. Harris and Berlin runs out they will be free to take advantage of moving picture and vaudeville contracts on which a considerable sum would have been realized by Rosen as their agent. The $3,000 settlement is considered a victory for the girls

### ASKS EQUITY TO DROP CHARGES

Daniel Frohman, head of the Actors' Fund, appeared before the Executive Council of Equity last week and asked that they drop the charges brought by Equity actors against Alexander Leftwich, who stages all benefit shows for the fund, of having been overbearing to them when they appeared in the benefit show held last season in Chicago.

Leftwich, who was a Fidelity member, was ill at the time and might have been out of sorts and ugly, according to Mr. Frohman, who asked that the actors who brought the charges be indulgent and not refuse to appear in future Actors' Fund shows staged by Leftwich.

Frohman stated that Leftwich is no longer an actor and is also no longer a member of the Actors' Fidelity League.

### PRODUCER OFFERS TO PAY DUES

Any chorus girl engaged to play in the musical version of "Pomander Walk," soon to be produced, who can not afford to pay the entrance fees and dues needed to join Equity, will have them paid for her by the producer of the show, Russell Janney, according to his statement. Janney is an independent manager and his company must be 100 per cent Equity.

"Pomander Walk," produced by George Tyler, was first presented at Wallack's Theatre in 1911. The book of the present musical version is by Catherine Chisholm Sushing and the music by Hugo Felix.

### "DECLASSEE" COMING BACK

So successful has Ethel Barrymore been in Zoe Akins' "Declassee," produced over two years ago, that the piece is to be brought back into New York for a spring engagement.

The big success of the piece in New York and on the road doubtless means that Miss Barrymore will not be seen in a new play for at least another year.

### WONDERLAND THEATRE IS NO MORE

CANTON, N. Y., Dec. 26.—The Wonderland Theatre, that figured in some hot times with rioting students this fall, when the manager advertised a number of vaudeville features did not appear, is no more. The house has closed and a clothing store occupies the quarters formerly occupied by the theatre.

### ELITE TO PRODUCE SHOW

Jack Bancroft and Charlie Jones, managers of the Elite Amusement Co., have been awarded the contract to supply the show for the Odd Fellows on Jan. 15 at Palm Garden. The bill will include Clark & Madison, Kay Sisters, Cogan & Gilman, Jaseph Dunninger and Paul & Azela.

### MUST PAY FOR EXTRA SHOWS

Because she is a member of the Producing Managers' Association, and must abide by the terms of the Equity-P. M. A. basic agreement, Jessie Bonstelle, who opened a stock company in Providence, R. I., this week, must pay the members of her cast, who are all Equity, for all performances over eight per week, although the Equity Shop contracts for stock allow actors to work ten performances without extra pay.

Jessie Bonstelle joined the P. M. A. some time ago when she presented, in conjunction with the Shuberts, the play "The Triumphs of X," at the Comedy Theatre. She later changed the form of her membership, coming in under the special classes inaugurated by the P. M. A. under the Stock Managers' Class.

Miss Bonstelle's company in Providence is all Equity, and if she had signed the members of her company on Equity Shop contracts she would have been able to play ten performances a week. But as the members of her company are signed on P. M. A. contracts Miss Bonstelle must pay one-quarter more money each week if she follows the usual stock custom and gives ten performances.

### HALT MAYOR'S INTERFERENCE

NEW HAVEN, Conn., Dec. 26.—Injunctions were granted to the managers of three large theatres here by Judge Edwin S. Thomas, of the United States court, preventing interference of the State and city police in their operations. Some days ago restraining orders were issued upon application of theatres, two of which were continuing to keep open in spite of Mayor Fitzgerald's action ordering Chief of Police Smith to recall their license. These three managements went into the Federal Court because the theatres are owned in part by persons living elsewhere. Fifteen smaller theatres obtained injunctions from the State courts.

Corporation Counsel Bennett informed the Court that the new building code of the city, non-compliance with which had been given by the Mayor as a reason for withdrawing licenses, was not retroactive. Mr. Bennett also said he had told the Building Inspector that he did not believe the code was retroactive on a date prior to the Rialto Theatre fire, in which nine persons lost their lives

### NEW GRIFFITH PICTURE SHOWN

HARTFORD, Conn., Dec. 26.—"Two Orphans of the Storm," D. W. Griffith's latest spectacular production, was presented for the first time at the Parsons Theatre, here, before a representative audience. Mr. Griffith and the Misses Lillian and Dorothy Gish, who were present at the performance, were tendered a great reception, and in his speech to the assemblage, Griffith said that this picture was the biggest spectacle he ever presented.

### SAVAGE POSTPONES "MAZURKA"

Henry W. Savage, who some time ago announced that one of his new productions for the year would be a new Franz Lehar operette, called "The Blue Mazurka," has abandoned his plans for the production, at least for this season. He will produce no more plays during this season.

### "HOUSE DIVIDED" PRODUCED

SACRAMENTO, Cal., Dec. 26.—Ernest Wilkes, author of "Broken Threads," and several other plays, produced a new four-act drama entitled "The House Divided" here on December 11. Criticisms were very favorable to the success of the new vehicle.

### "RAINBOW GIRL" OUT AGAIN

Under the direction of William O'Neill and Fred Block the musical play, "The Rainbow Girl," is out again, and is playing through Pennsylvania and Virginia.

It opened on Monday at Bethlehem, Pa., to good business.

### ROGERS SHOW REHEARSING

The new Will Rogers show, which is being put out by Florenz Ziegfeld, started rehearsals this week. The show will open in Philadelphia early in January.

# EQUITY REFUSES TO CONSIDER VICE SOCIETY SUGGESTIONS

## Writes Actors' Organization Suggesting That It Refuses Permission for Its Members to Play With Shows Which Are "Obviously Salacious, Licentious and Lewd"

The Actors' Equity Association refused last week to consider the suggestion made by John S. Sumner, Secretary of the New York Society for the Suppression of Vice, and also of the Better Public Shows Movement, that Equity force its members to decline engagements in all plays which are "obviously salacious, licentious and lewd."

The Better Public Shows Movement, which is an informal association, includes members of twenty-eight societies in a number of large cities throughout the country.

The plea made to Equity by Mr. Sumner was contained in a letter written to Mr. Frank Gillmore, Executive Secretary of the A. E. A., last week. In part it read as follows:

"This movement (for better public shows) was organized to combat lewd, licentious and filthy public shows. Three methods of operation were determined upon: Co-operation with public officials, with a view to encouraging them to exercising the powers of their respective offices; co-operation with theatrical producers and managers with a view to arriving at some standard of cleanliness for stage performances; the prosecution of parties responsible for flagrant violations of the law. Unfortunately no apparent result has been secured through amicable means."

Mr. Sumner then stated that, although the officials of the anti-vice organization had previously thought it would bring no beneficial results to attempt to enlist the offices of the actors, two occurrences which happened recently had made them hopeful. One was the suggestion made to Mr. Sumner at a meeting in Brooklyn by an actor who had suggested that he address the Actors' Equity Association on the matter. The other was the recently published report of the refusal of the members of the Lyric Players in Asbury Park to appear, in Avery Hopwood's farce-comedy, "Our Little Wife."

"We believe," continued Mr. Sumner's letter, "that if the Actors' Equity Association officially took a position on this subject binding its members and obligating them to refuse to take part in any obviously salacious, licentious or lewd show, that such action would have a very large and very immediate effect in bringing about a better situation on the stage.

"We look upon the stage as a very great power for education, inspiration and recreation," asserts Mr. Sumner, apparently losing sight of the fact that one of the members of the Better Public Shows Movement is the Methodist Child Welfare Society of Brooklyn, and the Methodist Church banns the stage as immoral and sinful.

Frank Gillmore's letter replying to Mr. Sumner's plea, reads as follows:

"My dear Mr. Sumner:

"I was very much interested in your letter. The Actors' Equity Association has and always will do its best to encourage clean, healthful and artistic plays. That is one of the planks in our platform, yet we feel it would be extremely hazardous for us to make laws on the subject without laying ourselves open to a charge of trying to secure plenary powers in the theatre.

"There is such a very wide difference of opinion as to what constitutes an immoral play that we think it better to let the individual actor decide for himself whether to accept or not any particular engagement.

"As an organization we are frankly against censorship particularly of the type which is most likely to be introduced. We will admit that perhaps a broad-minded cultivated student of literature deputed to read all plays before their appearance on the public boards might have some advantages, but would that type of man be chosen? We confess to not being optimistic about it.

"The position of play censor is almost impossible to fill satisfactorily, and he might do more harm than good. The present police powers are, to our minds, sufficient and for the rest we would leave it to the American public. One must always bear in mind that a censor in the past might have seen fit to refuse a permit to some of the world's greatest classics.

"I will read your letter to my Council and if its views differ from mine I will write you further."

### NARROW ESCAPE FOR VENITA

CHICAGO, Ill., Dec. 26.—Venita Gould, while playing the Palace Music Hall last week, escaped serious injuries when a set piece of scenery used in her act, fell and narrowly missed hitting her. Miss Gould had just taken an encore and had hardly left the stage when the massive scenery fell. She returned to the stage and accepted two more encores, following the accident. Stage hands, preparing the set for the next act, are said to have loosened the fastenings of the stage prop, causing it to collapse.

### "ANTHEM" CAST SIGNED

The cast for "The National Anthem," the new J. Hartley Manners play, in which Laurette Taylor will star, has been completed. Among its principal members will be Ralph Morgan, Dodson Mitchell, Frank Thomas, Richie Ling and Lillian Kemble Cooper.

The piece is now in rehearsals under the direction of Mr. Manners, and will give its premiere performance at the Lyceum Theatre, Rochester, on Dec. 29, and be the attraction at the National Theatre, Washington, for New Year's week.

### "B'DWY CAMILLE" REHEARSING

"Broadway Camille," a farce comedy, written by Pat Leonard, stage manager of the "Tangerine" show, and which will be produced by Meyer Golden, is now rehearsing. Bothwell Brown will play the role of female impersonator, which is the leading role in the cast.

### THEATRE RIOTERS ARRESTED

Charged with creating a disturbance on Christmas Monday night in Proctor's Fifth Avenue Theatre, two men were arrested and sentenced to serve ten days in the workhouse and one was sentenced to serve five days. The three men are Martino De Solio, of 13 McDougal street; Angelo Notali, of 10 McDougal Street, and John Ciola, of 8 Vandam Street. They were brought before Magistrate Renaud in the Night Court.

The complainant against the three men were Suffield Walsh, assistant manager of the Fifth Avenue Theatre, who alleged that the three men purchased seats and entered the theatre but refused to take seats, insisting upon standing in the aisle. He called a policeman, who, in asking the men to sit down, got into an argument and fight with them.

### GETS JUDGMENT AGAINST WOODS

Juanita De Fiey, formerly of the vaudeville act, the "Mimic World," was awarded a judgment of $66.30 against Joe Woods, owner of the act, by Judge Morris of the eighth district court, Bronx. Three weeks ago when the act was playing the McKinley Square Theatre, Miss De Fiey, who sang the role of the prima donna in the skit, through her attorney, Benjamin Oppenheim, of No. 885 Brook Avenue, attached the box office of the theatre on the grounds that the above mentioned amount was due her for back salary.

Judge Morris after hearing her story decided in the show girl's favor.

### BOSTON THEATRES RE-OPEN

BOSTON, Dec. 26.—Four new plays, one "mid-winter circus" and a new spectacular motion picture, marked the attention paid the holidays by things theatrical here this week. On Christmas Day, Monday, the four houses which were dark the previous week opened with attractions.

The Plymouth Theatre opened on Monday with a matinee performance of "Beware of Dogs," with William Hodge. The top price for this show at all performances is $2, excepting Thursday matinee, when it will be $1, and Saturday, when it will be $1.50.

A. H. Woods' "Happy-Go-Lucky," with O. P. Heggie, opened at the Selwyn on Monday matinee. This show is also priced at a $2 top, excepting holiday and Saturday nights, when it is raised to $2.50.

"Irene" revisited Boston when it opened Monday matinee at the Sam S. Shubert Theatre.

"Afgar," with Alice Delysia, opened a two weeks' engagement at the Wilbur Theatre on Monday night, with Tim O'Connor playing the part formerly played by Lupino Lane.

The Shuberts' Mid-Winter Circus, composed of most of the circus and acrobatic acts from their vaudeville circuit, opened a one-week engagement at the Boston Opera House on Monday. Top is $1.

D. W. Griffith's newest picture, "Orphans of the Storm," opened up the Tremont Theatre on Monday, replacing Sam H. Harris' "Only 38."

Fred Stone opened his fourth week at the Colonial in "Tip Top."

"Mr. Pim Passes By," at the Hollis Street Theatre, opened its fourth week

### "MARJOLAINE" OPENS JAN. 2ND

PROVIDENCE, Dec. 26.—The musicalized version of "Pomander Walk," which has been retitled "Marjolaine," opens at the Shubert-Majestic Theatre here at a holiday matinee, January 2. Featured in the piece are Peggy Woods and Lennox Pawle. Mary Hay (Mrs. Richard Barthelmess) is also to have a leading part.

Hugo Felix, composer of "Lassie" and "Pom Pom," has written the music, Catherine Cushing has adapted the story, and Brian Hooker has provided the lyrics.

### THEATRE MEN HELD UP

Four men held up the owner and cashier of the Elite Theatre, a motion picture house at No. 2,707 Pitkin Avenue, Brooklyn, last week and escaped with $100 in cash, a watch and chain worth $175 and a $75 check. Francis Wollen, the owner, and Julia Zimer, cashier, were adding up the day's receipts in the box-office when one man stepped up to the window, jammed the muzzle of a revolver through the opening and forced them to turn over all the money and the watch and chain.

### "MARY" STARTS AGAIN

The first performance of "Mary," since Geo. M. Cohan dropped out of the producing business took place on Monday night at Plainfield, N. J., under the management of Sam. H. Harris. The play was staged by Julian Mitchell, who staged the "Mary" productions for Cohan.

In the cast are: Edna Morn, James R. Marshall, Clara Palmer, Joe Smith Marba, Joseph Herbert, Jr., Norma Brown, Frank Shea, Gene Richards and Edward Gerard.

### XMAS TREES FOR ACTORS

There was a big, beautiful Christmas tree on the stage of every B. F. Keith vaudeville theatre in New York and out of town for the people on the bill on Christmas Day after the performance. There were presents for every one and an elaborate supper and carnival party backstage after the night performance, with all the artists and the house employees as the guests of E. F. Albee, President of the Keith Circuit.

### CHUCK HAAS IS ILL

CHICAGO, Ill., Dec. 26.—Chuck Haas was stricken with ptomaine poisoning last week and is seriously ill. Haas has been forced to cancel several weeks of his vaudeville tour. Attending physicians claim that he will recover.

### CAMEO THEATRE OPENS

The Cameo Theatre, under the direction of B. S. Moss, adjoining the Bush Terminal Building at No. 130 West 42d street, was thrown open to the public on Sunday. This little theatre—its auditorium seats only 600 people—is a triumph for the builder's art; it is a jewel of the first water. It is a unique departure from the accepted ideas in the construction of motion picture theatres in vogue to-day.

On Thursday night of last week the Cameo Theatre was opened for the first time to an invited audience. The program for the week would do credit to any motion picture theatre in the country, regardless of its size. The chief fare was the feature picture, "Peacock Alley," with Mae Murray. An overture by the concert orchestra, which is under the direction of Gerald Carbonare and S. W. Lawton, solos by Leonora Pielka, soprano, and Joseph Waldman, violinist; a scenic reel, news reel and comedy picture completed the program.

Ned Wayburn arranged the staging and program. The prices at the Cameo are 50 cents at matinees and 75 cents in the evenings.

The lobby of the Cameo is 70 feet long and is decorated in gold and polychrome. The walls are lined with eleven panels on either side, alternately set with mirrors and display frames. The auditorium is about 45 feet wide by 85 feet long. The central feature of the ceiling is a large, elaborately decorated dome.

The main decorations of the auditorium are in cafe-au-lait and gold. The platform where the soloists appear is of marble, and there is a proscenium arch with a gold decorated frame around it and a silk damask curtain of old rose covering the opening. There are two curtains on the stage, one of pearl gray and the other of cloth of gold.

The auditorium is lighted by a large crystal chandelier suspended from the ceiling and twelve crystal side wall brackets. The entire auditorium is carpeted and handsome chairs upholstered in old rose—in keeping with the general scheme of decoration.

### FILM HOUSES CHANGING POLICY

Upstate theatre owners are turning to vaudeville, seeking relief from the business slump that has been prevalent for some time. More than a score of small town theatres, during the past month, have changed their policy from pictures or road attractions to vaudeville.

The latest theatres to revert to vaudeville are the Majestic Theatre, Utica, N. Y., which will open January 2nd with five acts of vaudeville playing a split week. The Majestic Stock Company has been playing there for several months. The Olympic Theatre, Watertown, which was taken over recently from Pappyanakus Bros. by the Robbins Amusement Company, will open January 9th, with five acts of vaudeville playing split week. This house was formerly booked by the United Circuit. The Linton Theatre, Little Falls, owned by Wm. H. Linton, will have a five act vaudeville policy beginning January 9th, split week. Walter J. Plimmer is booking the above houses.

### "SMOOTH AS SILK" CLOSES

CHICAGO, Ill., Dec. 25.—"Smooth as Silk," which has been touring the state of Iowa, has been forced to close due to bad business. Ben Roberts, star of the company and Mr. and Mrs. Byron Stout, returned to Chicago where they plan to remain for the next month.

### TESTIMONIAL FOR JACOB ADLER

On the fiftieth anniversary of his stage career, Jacob P. Adler will be the guest of honor and star of a testimonial performance to be tendered him by his friends at the Manhattan Opera House, on Sunday evening, January 15, 1922.

### RUTH ROYE MARRIED

Ruth Roye became a Christmas Day bride when, at the home of her parents in New York City she married David Garblink, a non-professional.

# HEARING ON FOREIGN FILM TAX BILL NOW BEFORE SENATE COMM.

## Fordney Tariff Bill Which Provides for a 30% Ad Valorem Duty on Foreign Pictures Now Up—Actors Equity Assn. Supporting It

The first hearing on the proposed tariff of 30 per cent. ad valorem upon foreign motion pictures was held on Tuesday of this week before the Senate Finance Committee, which has the Fordney Tariff Bill, of which the motion picture tariff is a part, under investigation. John Emerson, President of the Actors' Equity Association, which proposed this tariff on imported films, and Paul N. Turner, counsel for the association, appeared before the Finance Committee and presented their arguments in favor of the adoption and passing of the clause as it stands, and Sol Rogers, attorney for the Fox Film Corporation and chairman of the committee appointed by the National Association of the Motion Picture Industry, argued against the passing of the proposed tariff on foreign films as it stands.

The Fordney Tariff Bill, which contains the provision for the payment of a 30 per cent ad valorum duty on all foreign films, has been passed by the House of Representatives and is now up to the Senate. It provides that a 30 per cent tax, figured upon the basis of the appropriate cost of it were produced in the United States, must be paid on all foreign-made films entering this country.

Since the proposed tax on imported films was introduced in Congress, the motion picture producing companies, especially those which are importing foreign films, have conducted a strong lobby against it in Washington. The Actors' Equity Association is practically alone in its fight against the imported pictures.

According to Frank Gillmore, executive secretary of Equity, less than one-third of the people engaged in the motion picture industry approximately 125,000 in the producing and manufacturing fields alone are working now, and the steady stream of foreign pictures which are being brought into the country is endangering their livelihood.

"There are about 18,000 motion picture theatres in the United States, and they must all have pictures, yet producing has been cut down two-thirds," Mr. Gillmore stated. "The German pictures and those from other countries which are being shown here have been purchased at about one-fifth of the cost of making pictures of the same description in this country, and it stands to reason that if no bar is put up against their continued importation the domestic industry, in which so many people make their living, will practically disappear.

"Already American producers, seeing that they can make their pictures so cheaply in Germany and other countries, have made arrangements for the manufacture abroad of pictures for domestic consumption. One of the most recent of these is the picture, 'Theodora,' which was produced in Italy mainly for the United States market. If this picture had been made here it would have given thousands of people work. Made abroad it deprives them of their livelihood.

"German pictures comprise the great majority imported, at the rate of about two or three a week, although pictures are also being brought here which were made in Italy, France, Scandinavia and England. As many as fourteen foreign-made pictures in one lot entered this country several weeks ago. The effects of the continued existence of such a condition are unquestionable; it means the destruction of the American motion picture industry."

In Germany recently three spectacular motion pictures were completed expressly for American consumption. Two of them were ordered by the Famous Players-Lasky Corporation, the largest in the world, and the other was purchased by it. Each one cost over 25,000,000 marks to produce which at the present rate of exchange amounts to less than $85,000. Had they been produced in this country each one would have cost in the neighborhood of $500,000 to make.

### O'NEAL IS BOOKING MANAGER

CHICAGO, Ill., Dec. 25.—David Beehler, business manager of the New Chicago Shubert Circuit, announced at a banquet tendered to Jimmie O'Neal at the Hotel Randolph last week, that Mr. O'Neal had been appointed general booking manager of the new Shubert venture and did not hold the position as ordinary booking man with the new combine. Mr. O'Neal resigned his position as Chicago booking manager of the Pantages Circuit last week. He started his new duties with the Shubert last Monday.

Mr. Beehler, who acted as chairman at the dinner, informed his listeners, which was composed of independent booking agents, a few newspapermen and a few personal friends, that the Shubert combine had been seeking the services of O'Neal for the past month. He also informed his listeners that he had arranged to have their acts and their vaudeville offerings represented on the floor of the Shuberts in New York City and that he would do all in his power to see that the Independent Chicago Booker was given an opportunity, not only to book with his Chicago office but with the main offices in New York as well. Following the dinner Mr O'Neal was presented with a handsome traveling bag.

### SIX PEOPLE CO. GOING OUT

CHICAGO, Ill., Dec. 26.—Jack Brady is organizing a six people repertoire company, which will play through Indiana, Illinois and Iowa. The company will start rehearsals here next week.

Hilda Lockwan is rehearsing a new act, which is to be presented shortly.

### NEW SHOWS FOR PHILADELPHIA

PHILADELPHIA, Dec. 26.—With four new plays opening here this week, Philadelphia theatres seem set for better business during the holiday weeks. The two theatres which were dark last week, the Shubert and the Walnut, opened on Christmas Monday with attractions.

"The Wandering Jew," the Erlanger-Belasco production from its run at the Knickerbocker Theatre in New York, opened up Monday night at the Forrest.

The Shubert Theatre opened on Monday matinee with "The Passing Show of 1921," with the Howard Brothers.

The Lyric Theatre opened on Monday matinee also, with McIntyre and Heath's new vehicle, "Red Pepper," also presented by the Shuberts.

"The Bad Man" opened Christmas Monday night at the Walnut Theatre.

At the Garrick Henry Miller and Blanche Bates in "The Famous Mrs. Fair," opened a two weeks' engagement on Monday night

At the Broad Street Theatre Ethel Barrymore in "Delcasse" enters on her second week.

At the Adelphi "The Bat" still continues its triumphant course.

### JUDGMENT AGAINST ACTRESS

A judgment of $100 was obtained by Reisenweber's against Evan Burrowes Fontaine, dancer, who was last Spring reported as having been engaged to marry Cornelius Vanderbilt Whitney. The restaurant owners allege that Miss Fontaine was working at the Ziegfeld Roof at the time covered by the complaint and that the actress was in the habit of signing checks for refreshments.

### WANTS TO PAY AT SEASON'S END

The Producing Managers' Association last week requested the Actors' Equity Association to allow them to compute the amount due Equity actors for extra performances at the end of the season instead of paying for each extra performance the week it is paid. The request will be brought before the Council this week, but there is small chance of it being granted, according to Frank Gillmore.

The P. M. A. claimed that those of its members who play one-night stands often play only six performances in one week, although they must pay the full eight performances salaries. It is claimed that the average number of performances given during the entire season does not average more than eight per week.

The contract in use by the members of the Touring Managers' Association which was drawn up last summer to replace the Equity contracts, which the T. M. A. members do not recognize, provides for just this practise which is requested by the Producing Managers' Association.

After the T. M. A. officially refused to entertain any proposition whereby they would have to sign Equity Shop contracts before the opening of the present season, an Equity official stated to a CLIPPER reporter that the touring managers would have been granted several concessions, chief among them that of being allowed to give nine or more performances per week without extra pay had they accepted Equity Shop contracts. He said that one-night stand show managers were entitled to such a concession in view of the nature of their business. Now, however, as the T. M. A. has turned down Equity Shop, those managers who joined the Producing Managers' Association to escape it will not be granted any concession from the terms of the Equity-P. M. A. standard contract.

### COMPLAIN OF SHOW

The backstage behavior of the members of the Pavlowa Russian Ballet is not up to the standard set by other traveling actors, according to the assertions made by David L. Saxon, manager of the Park Theatre, Erie, Pa., in a letter received by the Actors' Equity Association last week.

The Pavlowa company played at the Park, Erie, on December 13.

"Without a doubt," writes Manager Saxon, "that is the dirtiest aggregation that ever walked into any theatre. The whole house crew here has been busy trying to put the back stage into the same condition it was before they came in.

"A large dressing room mirror was broken; all the hooks on the walls were taken out and replaced in any place that happened to suit the convenience of the girls; a perfume deodorizer was taken, even lamp guards were removed, and the girls wrote their names all over the walls.

**D. APPOLLON**

**THE WIZARD OF THE MANDOLIN**

**Featured with Mabel Ford's Revue This Week, B. F. Keith's Palace**

"The hit went to Gallagher and Shean. There was still another who walked into the hit class—D. Appollon in the support of the Ford Sisters. He came out unassumingly with his mandolin and demonstrated there is real music in this instrument."—**Variety.**

### "GREEN JADE" STARTS

WASHINGTON, D. C., Dec. 27.—"Green Jade," which had a successful stock tryout in the Mabel Brownell Company this season, was presented here last night by Jules Hurtig.

The piece, a three-act comedy, is by Broughton Hall.

It should be said at the outset that three scenes, as far as settings go, leave nothing to be desired, and John Harwood, who staged the production, is probably entitled to the credit for their beauty.

Broughton Tall, the playwright, has presented a plot with possibilities, and Baby Fleury, Arthur Hohl and Eleanor Woodruff do all that is humanly possible to pull the performance up the steep grade to a successful level.

The story is centered about a Russian genius in deviltry and self-alleged music named Michael Valdinov, played by Arthur Hohl. He is the typification of perfidy. Martha Wright, an American, played by Mabel Brownell, first falls under the spell of his eccentricity and his supreme belief in himself. They marry the same day that Dick Pendleton, played by Ray Gordon, her fiance from her youth, returns from a fortune-making tour of South America to claim her. Finding she is married, he announces to Valdonov that the latter's failure to live up to all requirements of a model husband will result in his death at his, Gordon's, hands, and Valdonov retorts that such action will be unnecessary.

A year later finds the self-announced genius in pinched straits and he sends his wife to Fernaldo, the latter role played well by Orrin Johnson, to stay for the night and come back with a contract from Fernaldo, who is a musical magnate. Martha, the wife, knows nothing of the arrangements of her husband. He had appropriated a jade stickpin, which Fernaldo had left in Martha's apartment, with the announcement that when she wished to see him she would return it. Naturally, when the stickpin shows up, Fernaldo believes she is seeking audience with him. Martha's innocence extricates her from a perilous situation in the Fernaldo apartment. He sends her away with the contract, however, and her husband is started on a career to fame.

Later, in Rio de Janeiro, the musical husband becomes enamored of a Senora Ramirez, effectively played by Olga Olonova, and the two engage a bridal suite on the S. S. Orinoco for Havana. Pendleton shows up and tells Martha of the plans of her husband and his inamorata. Martha shows up in the bridal suite just before the ship is about to sail and faces Michael and the senora. Dick Pendleton appears, and shorty afterward Fernaldo. The senora leaves by a side exit for the pier and home, just as her husband arrives outside the door. Valdonov is ordered to exit and meet the husband of the senora. He does. Two shots are fired and the curtain drops.

Eleanor Woodruff's role is that of Pamela Carewe, friend of Martha and former roommate in the Latin quarter of Paris, where the initial scenes are laid. Baby Fleury is cast as the French girl serving as a model and maid in the studio at Paris. She gives an impersonation of spontaneous gayety and, while her part is not lengthy, she greatly impresses.

### RECEIVER FOR DUDLEY BUSINESS

The application for the receivership of the booking business of Edgar Dudley, the agent, made in the Supreme Court recently by Sol Green, brother of Morris Green, one of the producers of the "Greenwich Village Follies," was granted last week by Justice Edgar J. Whitaker.

Green alleged that he had bought a one-quarter interest in Dudley's business, but that Dudley had refused to admit the partnership. Green was represented by the law firm of Kendler & Goldstein.

Dudley denied that Green had any interest whatsoever in his booking business in his motion for dismissal of the application for the receivership.

Judge Whitaker has not yet named the person to act as receiver.

Mike Scott has opened up-state for Gus Sun, booked by Buddy Shephard.

# VAUDEVILLE

## SHUBERT SHOWS FOR DUQUESNE, PITTSBURGH

### SHIFTS FROM THE SHUBERT

Shubert vaudeville will be transferred in Pittsburg from the Sam S. Shubert Theatre to the more centrally located Duquesne Theatre on January 2, it was learned this week. The Shubert Theatre has not been very successful since vaudeville was installed there, primarily because of its poor situation, and the shift is expected to aid business measurably.

The Sam S. Shubert Theatre will be turned over to the Aldine Amusement Company to be run as a small time vaudeville and picture house.

Shubert Vaudeville will soon branch out with several new houses in Chicago and one in Philadelphia. The Forrest Theatre in Philadephia, one of the finest houses in that city, will be opened with vaudeville in a few weeks, and the Chestnut Street Opera House, at present the home of Shubert Vaudeville there, will continue in operation, making two theatres on the circuit in Philadelphia.

New theatres will also be added to the circuit in Louisville, Indianapolis, St. Louis and Cincinnati. These additions will not come for some time, however.

The Shuberts are filling a considerable portion of the twenty weeks guaranteed their acts by means of the so-called flying units which are being presented in Toronto, Montreal, Springfield, Hartford, New Haven, Buffalo and Atlantic City. In some of these cities the visiting vaudeville shows have done well, while in others they have not.

### MLLE. RHEA MARRIES

On Dec. 24, at the Little Church Around the Corner, Mlle. Rhea, a vaudevillian, was married to Joseph Mack, Jr., her musical director. Miss Rhea is a Kansas City girl and was educated in Europe, having studied dancing in Russia. She returned to America during the recent war. Mr. Mack has been her musical director for the past five years and is well known in musical circles.

Mlle. Rhea will continue to play vaudeville and her husband will also continue as her director.

### NEW HOUSE FOR JAMAICA

Work will begin shortly on a big theatre to be erected on the south side of Jamaica Ave., Jamaica, L. I. The theatre, with every modern improvement, will seat approximately 2,000. It is expected that when the theatre is completed it will be taken over by Shuberts for vaudeville.

### MYRTLE STEDMAN FOR VAUDE.

Myrtle Stedman, the moving picture star, enters vaudeville the first of the year under the management of Lewis & Gordon. Miss Stedman has been booked to appear on the Keith circuit and will present an act in which she will be assisted by two people.

### JOE RYAN IN HOSPITAL

Joe Ryan, of Ryan and Moore, was suddenly stricken with appendicitis last week, and was rushed to the St. Raphael's Hospital, New Haven, Connecticut. He was operated on at once, and, according to his wife, is doing well.

### BOOKED FOR ORPHEUM TIME

The Wright Dancers now playing on the United time have been routed over the Orpheum Circuit and will open December 26th, in Kansas City, under the direction of Leo La Blanc.

## NEW ACTS

Helen Travers, formerly of the team of Phillip and Travers, will appear soon in a new act under the direction of Harry Anger. Fay Tunis, formerly of the Shubert "Passing Show" productions, has succeeded Miss Travers in the old combination. The new act is to be known as Phillip and Tunis.

Marion Vadi and Ota Gygi will soon be seen on the Keith Circuit in a new vaudeville offering, assisted by the Portia Sisters.

Coscia and Verdi have formed a new vaudeville combination, to be seen shortly in New York theatres.

The Ford sisters opened at the Bushwick Theatre, Brooklyn, this week in a new act.

Billy Dale and Co. will offer a new comedy sketch the week of January 2 at Keith's 81st Street Theatre.

Case and Warren will open a new act at the Coliseum Theatre this week.

Jack Hallen, formerly of Hallen and Goss, was recently married to Frances Harris, of Lawrence Schwab's "Maid to Order" company. The newly married couple will offer a new act entitled "At the Service Station," written by Billy Hallen, a cousin of the comedian.

Lee Ryan and Ray Clark have teamed and will be seen soon in a new act on the Keith circuit.

Jack Mack and Marie Holly will soon offer a new act over the Keith time, entitled "The Melody Man."

Jack White and Milton Wood have been routed over the Fox time in a new act, "Nature's Noblemen."

Murray and Irwin will be seen in a new act on the Loew time soon.

Rube Trip has opened with a new act up State, under the direction of Buddy Shepherd, and will be seen around this city soon.

Jack Mack and Marie Halley will appead shortly in a new act, "Melody Lane."

Bob Milliken will open his new act in Oswego on February 23. He will have a route on the Sun time.

Arthur Miller and his Four Grand Babies opens at the Fox City Theatre on January 9.

### INDIAN AVIATOR TO DO ACT

Chief Red Wing, the only American Indian aviator with the American forces in the World War, enters vaudeville this week in an act entitled "The Indian Village," The act consists of three men and three women all fullblooded members of the Mission tribe of New York State Indians. During the war Chief Red Wing was captured and held by the Germans and spent two years in German military camps.

### EXTRA SHOW AT KEITH'S

All of the B. F. Keith's New York houses will give two performances Saturday night, New Year's Eve. With the exception of the Palace, all the theatres will start their first show at 7:30 p. m. and the second show at 10:30 p. m. The Palace will start its second show at 11. The same bills will be used at each show with an addition of features.

## ATHLETES FAIL AS DRAWING CARDS

### WEAK FROM BOX OFFICE VIEW

The advent of athlete idols in vaudeville who were booked in order to supply big names to bills, for bolstering up trade and for opposition purposes, is coming to a close. The reason is that at least one idol quickly grew tired of the footlights, and other was not proved to be the drawing card that they were believed to be.

Jack Dempsey, who is headlining on the Pantages circuit, is on the verge of a nervous breakdown, and is fighting to get away from a contract signed with Pantages. Jack Kearns, his manager, has wired to New York friends that Dempsey must get away from the stage.

Babe Ruth, who has been playing the Keith circuit for several weeks, has flopped in most cases and has failed as a drawing card. Waite Hoyt, another New York American baseball club pitcher, is also playing in vaudeville.

For some reason this year the athletic idol that packs the crowds in at baseball parks or fight arenas is not duplicating his drawing powers in the vaudeville theatres.

### LOEW MAKES BOOKING CHANGES

The booking policy of the Marcus Loew Enterprises in the West is to undergo radical changes, which will make the playing of that circuit more attractive than heretofore.

E. A. Schiller, Southern representative for the Loew Enterprise, is at present in California, working on plans which will eliminate the one and two night stands and also do away with one of the cut salary weeks. According to the new plans, which are expected to go into effect shortly, artists will lose at the most, one and a half weeks on a tour of the entire Western circuit, which takes approximately ten weeks to complete. Three days will be lost between St. Paul and Seattle, three more between Portland and Frisco, and three between Salt Lake City and Chicago. The Coast shows will play the South and Coast intact over the entire route.

The above changes will prove greatly advantageous to the performer in that they will allow him to determine with a fair degree of accuracy just how he will come out financially.

### SPECIAL BILL FOR MEMPHIS

MEMPHIS, Dec. 26.—The fifteenth anniversary week of the Orpheum Theatre in this city will be celebrated the week of January 9 with a special bill. Unusual efforts are being made and considerable money is being spent to make this one of the gala weeks of the season for the local house. Vannah Taylor is the resident manager.

### AL DOW TO MARRY

Al Dow, formerly of the vaudeville team of Dow and Dow, announces the date of January 21st as his wedding day, when he will marry Belle Neuman, professionally known as Jesse Belle. Mr. Dow is associated with the Walter Plimmer vaudeville agency.

### LAYOFF FOR BABE RUTH

Babe Ruth was out of vaudeville last week, due to a throat affection. While the trouble is not a serious one, it interfered with his singing ability, to about the same degree that an attack of "Charley horse" upset his base-running ability during the last few weeks of the baseball season.

### BARE KNEES BARRED

CINCINNATI, O., Dec. 26.—The City Council here has passed an ordinance forbidding the exposure of bare knees or limbs on a theatrical stage, and any one found guilty is subject to a fine or imprisonment.

Theatre managers have been warned that the Police Department has been instructed to arrest all violators of the ordinance. All performers appearing in the city must wear either tights or fleshings.

Following the publication of the new ordinance the B. F. Keith Vaudeville Exchange posted the following notice for the information of artists and agents:

"Kindly advise each and every act on your list that should they play any theatre in Cincinnati they must obey the city ordinance relative to the wearing of tights or fleshings. Should any artist arrive at Cincinnati unprepared to adhere to this regulation they must suffer the penalty imposed by the Mayor or the City Council of Cincinnati, and you, as their representative, are also liable, should you fail to advise the acts on your list of this ruling."

"B. F. KEITH VAUDEVILLE EXCHANGE."

### NEW HOUSE FOR SHUBERTS

CHICAGO, Ill., Dec. 23.—It is reported that the Shuberts will have another vaudeville house in this city. However the only possible vaudeville house in the loop at the present time is the Shubert Great Northern, which is reported to be going into pictures early next month, following the present engagement of Sothern & Marlowe.

### BIG SHOW FOR KIDS

Five thousand school children were entertained Saturday in a special Christmas matinee given at Proctor's 5th Avenue theatre. The children were not selected from any particular institutions but were picked up at random on the streets. As a local press stunt it obtained considerable space in the New York dailies.

### SHOW FOR WOUNDED SOLDIERS

Wounded soldiers at Fox Hills, Seton and Polychinic Hospitals were entertained on Christmas night by volunteers from the National Vaudeville Artists' Club.

Among those who performed were MacCourt and Shields, Gypsy Corine, Miss Francis, Joe Ray, Sammie Wright and J. Hull.

### VERA MOSCONI INJURED

Vera Mosconi, in the Mosconi Brothers' act, injured her shoulder during the performance on Monday afternoon at Keith's Prospect Theatre. The act was doubling at the Palace and the Prospect. The Creole Fashion Plate, Karyl Norman, filled the spot left vacant by the Mosconi Brothers act, which cancelled.

### GETS SMALL TIME HOUSES

CHICAGO, Ill., Dec. 19.—The local offices of the Shubert Circuit announces that it has succeeded in securing fifteen family theatres throughout the middle west. The majority of the houses are said to have formerly been booked through the Carrell Circuit of this city.

### FOURTEENTH CLOWN NIGHT GIVEN

The fourteenth clown night of the season this week at the N. V. A. was in charge of Karyl Norman, the Creole Fashion Plate. Among those who assisted were Harold Springford, Olive Hill, Dorothy Curtis, Harry Downing and Jack Norton.

### FLORENCE HENRY IN NEW ACT

Florence Henry will soon be seen on the Keith circuit in a new act entitled "Serving Two Masters." The vehicle will co-star Harry English, and was written by Ben Barnett.

# VAUDEVILLE

## PALACE

A bill that is evidently well suited to the taste of the holiday audiences. Adelaide Herrman, with the assistance of three others in the cast, followed the news reel, and presented her spectacular illusions, "Joan of Arc" and "Noah's Ark."

In the second spot, Al Espe and Chas. Dutton in their act entitled "Variety Itself," undertakes several different bits, among them being violin stuff, one straight and the other as a comic; a song and dance, and later getting down to business, one of them performing some difficult feats with heavy steel balls. They closed with some acrobatic stunts that were good. Not until the last part of their act did they begin to register and act more like big time performers; there is an air of "a couple of good acrobats gone wrong," about the skit.

The Mosconi Family were number three on the bill, the act recently played two weeks at the Palace and if any acts are to reappear often, the Mosconis are the ones to warrant such action. They have done away with their opening hit, the "wop" stuff, and open with an introductory song, launching immediately into their dancing. As usual, they went through their routine with the maximum amount of speed, which is at a faster clip than ever, and were applauded accordingly.

The great dancing family were followed by George W. Meyer and Arties Mehlinger. The former at the piano and the latter doing the singing. For an act of its kind, the team are to be commended for not letting the song plugging desire get the best of them, even when it came to singing Meyers' own songs. After singing three numbers in excellent style, Mehlinger sang some of Meyers' old successes in parody form which was good entertainment.

The first half was closed by Mrs. Sidney Drew, with Thomas J. Carrigan and Mary Alden in the domestic comedy by Edwin Burke, entitled "Predestination." The act moves along smoothly, and went over much better than when recently reviewed. Mrs. Drew as the "wife" and the rest of the cast all did very well, and the comedy supplied many laughs. It is the kind of a sketch that interests the family type of audience and went over finely. Mrs. Drew received a bouquet of flowers.

After intermission, came Florenz Ames and Adelaide Winthrop in "Alice in Blunderland," their "Thumnail revue," which was entertaining at all times. The team has some wonderful material, and they know how to get the most out of it. Their encore, illustrating the troubles of a Federal taxpayer, was an act in itself.

Ethel Levey came next, her remarkable personality getting across at once. She opened in "three," with an unbilled pianist, and sang "Granny" for her opening number. She was clad in a well fitting gown, a rather bizarre creation, and she accomplished the unusual feat of serving one song to her hearers for about ten minutes, which means that it was done differently. Going to "one," after a costume change, she sang several numbers, and more than made good her billing as a "famous singing comedienne."

A dancing act with no dull moments was the Mabel Ford Revue, with D. Appolon, Golden and West, and Miss Ford's orchestra. Miss Ford danced a clever routine well and untiringly; Appolon proved himself a wonder as a musician, and the rest did equally well.

Al Herman, in the next to closing spot, had the audience wrapped around his finger from the first word he uttered 'til he chose to leave. Everything went for a wow.

The Castillians closed the show with classic reproductions of statuary masterpieces. M. H. S.

## VAUDEVILLE REVIEWS

## COLONIAL

An unusual feature bill with four names in the lights was the offering this week at this house. Although the week between the two holidays is the worst one of the year the bill presented at this theatre for variety and talent could be classed as a gala seasoned one. The bigger part of the bill's time is held down by Gertrude Hoffmann and her troupe of dancers. Miss Hoffmann proves herself a thorough showman by her rigid application of modern ideas in the school of classics and terpsichore. Always with an eye to up to the minute, she has gathered around her ten people all nimble of foot, suppleness coupled with simplicity and a musical rhythm of her own musicians that leaves nothing to be desired in its presentation.

Pally Dassi and Company opened the bill, presenting a novelty turn in the way of an animal act minus the usual standing around that is generally part of most acts of this type. Two women and a man appear in this act and as a finish they introduce a shetland pony that is supposed to be pugilistically inclined. With white boxing gloves the pony and the man finish the act to a lively round of applause and took two bows.

Dick Henry and Carrie Adelaide came second with a dancing act that is a novelty in the way of its opening but completely faded away as a finish. After holding the interest of the audience all through Henry walked off at the finish of his turn without a single hand. Few seemed to know that the affair was over.

Thos. J. Ryan and Company came third with a sketch offering that has the first kick in it that the writer has seen in years in a character act of this kind. The idea is of the "Bringing Up Father" variety, but the highspot of the turn is a poker game played by the old man, his daughter and the butler.

Next came Sylvia Clark in fourth position. Despite the fact she had considerable trouble with the orchestra her comedy songs and personality went over for three bows, and an encore for which she seemed to have her prop all ready.

Chic Sales closed the first half by tying every girl in the audience up in knots of laughter. Here and there he has inserted new gags and business and every little twist of the hand or piece of business called for a snicker if not a real laugh.

Leo Beers, plus the artistic atmosphere he appears to create on his appearance, opened the last half. With material no different than hundreds of other acts of like caliber, he gets by on his delivery. He quietly comes on the stage, plays a tune or two on the piano, sings one or two songs of the popular variety, whistles birdlike and leaves the stage just as he came on—quietly. For this he took three bows, so it must be his personality.

For the next forty minutes, Gertrude Hoffman held the stage. In reviewing this act especial mention must be made of the work of her chief assistant, Leone Barte. This young man adds much to the success of Miss Hoffman's work. This house is a hard one, for almost everything artistic, but the audience as a whole seemed to enjoy this act. But if you say they enjoyed the artistic part, what could be said of the various spots where the "shimmy" and "jazz" dancing composed the specialty? One little lady with a jello figure set them going and threatened to stop the show. For a solo she shimmied and at the finish of the act she shimmied again.

As a finish to the bill, Perez and Marguerite completed the show with an act billed as novelty jugglers but few stayed to see the finish because the hour was late.—E. H.

## 44th STREET

A capacity audience was in attendance at the initial evening performance at this theatre, when Mohl, Jester and Mohl opened with difficult stunts on cycles and bicycles. One of the boys gave a good impression of how to do a cake walk dance on the bicycle, while the other performed some clever balancing stunts, which lost some of their effect by the clowning of the comic.

Harzah and Rubini have a weird combination of an accordion offering, done by Miss Rubini, and a roller skating bit by Harrah. The fact that the opening turn was done in full stage caused a delay in the roller skating turn, which also required a full stage setting. The first half of the turn was taken up with a monologue by Harrah, which contained some good, but was lacking in delivery. Miss Rubini got by nicely in her rendition of several numbers on the accordion, while Harrah did his roller skating bit.

Llora Hoffman, in her short stay, which was due to a severe cold, for which she apologized, went over very well under the circumstances. Her voice is pleasing and she sang well.

A. Robins, billed as the Walking Music Store, proved a decided hit in his novel turn. It was amazing to the audience how he could stuff so many and diversified musical instruments in the pockets of his clothing, and it was more of a mystery how he faked the playing of each one by means of his cultured vocal organs.

Whipple, Huston and a company of twelve, closed the first half, with a comedy skit entitled "Time." The source of their material came from the high spots along Broadway, with a very talented quintet, which supplied the jazzy music and blended their voices in harmony that was very pleasing to hear from back stage. Miss Whipple, in the role of a destitute waif, did a dramatic bit very nicely, while Huston, in his characterization of an opium fiend, was very entertaining. The latter part of the turn was marred by a falling batten which struck Miss Whipple, but she continued throughout and finished the act in clever style.

Regal and Moore, aided by Maurice Black, who acted as ballyhoo, opened the second half in a burlesque on the world's greatest carnival. The majority of their work was far from burlesque, for both Regal and Moore performed some daring acrobatic feats and were given a round of applause. Black, in the role of announcer, played his part to good advantage.

Yvette, with Eddie Cook and Kino Clark, gave a good account of their versatile wares on musical instruments and at dancing. Clark was kept busy at the piano, while Yvette and Cook proved very good dancing musicians. Yvette stepped back into her serious character and offered "Souvenir."

DuCalion, in next to closing, held down the spot in great style. His first appearance was in the garb of an English naval officer, offering a monologue, followed by a stunt on a small ladder. A larger ladder was brought in, and the ease and grace with which he conducted himself at the top of this ladder proved very entertaining. His line of talk was very funny and scored a decided hit.

Joe Fanton and Co., in acrobatic stunts on the Roman rings, performed the usual routine to few walkouts. J. F. H.

### HILDA SPAWN IN NEW ACT

Hilda Spawn, star of "The Fan," a production that recently closed after a short run on Broadway, will enter vaudeville in a three-people sketch entitled "Secrecy" written by Mme. Rosinsky. James Devlin is handling the act.

## RIVERSIDE

Maxine Brothers and "Bobby." This offering was the opening act of the bill, and opened to a holiday crowd. In the opening the dog was discovered posing on a taboret placed on a table. The two men entered, and went through their routine, with the dog aiding in no small degree. There was a comedy element introduced when the master whispered something in the dog's ear.

Kirby, Quinn and Auger. A comedy three act, two men and a woman. The two men, according to the story, have been thrown out of the theatre, and decide to do their turn on the street corner. They proved to be dancers of merit, and executed their buck, eccentric and acrobatic steps with ease and grace. They were later joined by the woman, who has also received her discharge. The young lady has an excellent voice, which she used in a pleasing manner. Act took seven bows.

Browne Sisters, two attractive girls, doing splendid work on piano-accordions, who took a number of bows on their work, which was excellent. They opened with a medley of operatic airs from "Faust," "Pagliacci," and "Tales of Hoffman." Finished with a medley of current popular songs that brought them on for five bows. The two have pleasing personalities and, aided by their material, they went over extremely well to a good house.

Al Herman. This is Al Herman's first week in vaudeville this season, and he still is a riot in the eyes of the vaudeville fans. His material was funny, and his manner of putting it over got him a fine hand, and deservedly. He was a scream from the start, and joshed the audience to a considerable degree. He had a good deal of fun with Harry Shaw, who aided him in the rendition of a new number, "I Want My Mammy," which proved to be a sensation. Herman took one encore, and could have taken more had he desired. Finished with a number entitled "The Bootleggers' Ball," a comedy song.

The Lightner Sisters and Alexander were next. This act, which features Winnie Lightner, was a riot. In the cast are the Gosman Sisters, dancers and singers; Ramona, an exceptional Spanish dancer; Vada Russell, assistant; Harry Jans, a juvenile, and Newton Alexander. The act pleased and was a hit. Miss Winnie, notwithstanding the fact that she is primarily a "nut" comedian, demonstrated voice control as well as tonal quality in a special ballad. She stopped the show with it, and was forced to repeat the chorus. A good deal of credit is due the musical director, John Jay. His work was well done, for the music was extremely difficult.

Special mention should be awarded Julius Lenzberg, musical director of the house, for a special Christmas to New Years' number. A novel and original piece entitled "Sounds from Xmas to New York." A big laugh, yet a composition that enabled him to show his mastery of the orchestra.

Casino Brothers and Wilkins are a charming trio, two men and a woman, all of Spanish origin, executing the dances of the country. The offering was exceptional, the dancing was great, and was done with the ease and grace, but not lacking in fire and passion.

Trixie Friganza. As is usual, this star was a hit from her entrance. All her changes were made on the stage, and there were many. She was underdressed, so all that was required was to drop one gown off and she stood in the dress used for the next number. After her routine of talk and songs was over, she was recalled for an encore, which she took, reciting a "poem greeting."

Harry Watson, Jr., and Company closed the bill. Watson was greeted with a strong hand of approval, and proved to be the comedy hit of the bill, which is not unusual for him. D. S. B.

# VAUDEVILLE

## SHOW REVIEWS

### 81ST STREET

Anita Diaz's Monkeys opened the bill at this theatre to a capacity house. After the usual routine, Miss Diaz demonstrated that the monkey was almost as intelligent as the human being. The animal in question spelled out different names on a board, executed numerous tricks, and got a big hand on his finish. Following this a much smaller monkey did some difficult stunts on the tapes and rings, closing the act, which scored heavily in the opening spot.

Robinson and Pierce, a new act which was reviewed in these columns a few weeks ago, have much improved since their opening, and scored in good style. Bob Robinson did a good crying bit, while Miss Pierce, as the quarrelsome wife, was perfection. After the usual man and wife quarrel, and things were righted, another battle started, and waged fiercely until the conclusion of the offering. The work done was new, and got many laughs, as well as a good deal of applause. They took five bows, and could have taken more.

Billy Glason is still as great a drawing card as ever, and proved his popularity at this performance. His first number, "Ha, ha, ha," was good from a comedy point of view, and got over well. This song was followed by some old jokes and wheezes, dressed up in modern style, and put across in the way Billy Glason does best. The talk preceded a great comedy number, entitled "I'm Not That Kind of a Girl." After this Glason's descriptions of types of girls was funny, and pleased. He then told of his decision to become a benedict, which was followed by the reading of a little fatherly advice on the subject of matrimony. Glason closed his act with a poem of his own, entitled "The Matrimonial Handicap." A great bit of material, and one which showed Glason to have his more serious moments. The act was a riot, and took second comedy honors of the performance.

Rogers and Allen, two excellent singers, were a sensation. Their work is rather new to vaudeville, and a bit high toned, but it went over wonderfully in this house, which is essentially devoted to the music-lovers. Mr. Rogers possesses a charming personality and voice that shows long training, while even better can be said of Miss Allen, who received a strong hand of approval on her first entrance. The offering took two encores, and possibly could have taken more, but for the length of the program.

Howard and Lewis, a straight man and "nut Jew" comedian, were the comedy hit of the bill. They took the hand of the performance for this style of work. Their and seven bows. The song, "Barcelona Bay," a comedy song current a year ago, got a big laugh with the improvised verses. The audience applauded into the next act, which is a new George Choos offering entitled "Marry Me." The title is sufficient. The offering which, while beautifully set and staged, was from point to plot dull. The story of a man who perjured himself swearing he is married in order to accumulate one million dollars. When "Soft Shoe Bill" entered, armed with a warrant, the man begged off, and said he would be married by twelve o'clock. He tries to get someone to marry him, but is unsuccessful, until all at once they all flock around, proposing to him. However, his sweetheart turns him down, so, despondent, he offers to go with the officer. He is saved the humiliation of going to prison by his ex-fiance, who learns of his dilemma, and marries him, regardless of the fact that he is a millionaire. The people did their best with the material on hand.

D. S. B.

### WINTER GARDEN

Bert Shepherd, introduced as South America's greatest whip artist, opened the Monday matinee performance to a fair house. All of his stunts were performed with the utmost accuracy, and the girl who acted as his target had every confidence in his marvelous aim.

Harris and Santley, a girl team, have been seen around here on several occasions. Their repertoire of songs, which they named "A Cure for What Ails You," showed a decided improvement over their previous appearance. Their repertoire consisted of blues and ballads.

Maria Lo presented three girls in a striking imitation of famous China creations in tableau form. The beautiful forms of the trio proved a worthy contrast to the marble foundation and picturesque background. Their poses consisted of a Flirt, Holdup, Star, Fountain, Satyr, Nymphs and an old Colonial Clock. This turn stands high above similar turns and displays class throughout.

Taylor Holmes, presenting a neat appearance, offered a character monologue which proved a decided hit. His first number was an imitation of an Italian ballet master during rehearsal. The comic insertions in his imitation proved great laugh getters. His dramatic wares were displayed in an impersonation of Wilton Lackaye, from a role done by him in "Trilby." For an encore Holmes recited Kipling's famous poem, "Boots," in a manner all his own, and a speech was demanded before he could leave.

Clark and Arcaro, late musical comedy stars of "Wayward Conceit," were the hit of the first half judging from a laughing standpoint. Not only was the line of talk funny, but the clever manner in which Clark sold his material proved very amusing. Miss Arcaro, in a stunning gown, played her French character role to perfection. Charles Gilbert, in the role of a waiter, also acted as a feeder.

Al Sexton and girls, numbering four, who were not billed, opened the second half. Their turn consisted of dancing in which practically every form of dancing was brought out by each one in the company. The audience did not fail to overlook the pleasing personality of Sexton, while his eccentric dancing went big.

Rath Bros., in a genuine and rare endurance act, are by far the best that have been seen around here for some time. The wonderful display of strength shown by the iron man and the ease and grace which the other displayed was remarkable. Rarely has a turn of this type taken more than one bow, but this particular one took two encores.

Alice Lloyd, in her first appearance in America since her return from England, was given a great reception. Her initial song was a special number which she sang in a gorgeous white satin afternoon gown. This was followed by a character impersonation, which went over in big style. A ballad and then more character songs followed which involved many changes in costume, causing unnecessary waits, although the pianist could have filled in. Between encores the pianist did give a selection which got over well.

Bob Nelson, in next to closing, and following Miss Lloyd, was in a difficult position, but showed that he was well fitted for the task. The boy sure does know how to put a song across, so after al' it isn't a wonderful prima donna voice that one needs.

A few numbers inserted in his repertoire put the turn over in first class style. By request he gave a rendition of "Weep No More My Mammy" to thunderous applause.

Jack and Kitty DeMaco closed with difficult stunts performed on rings. C. H.

## NEW ACTS

### FRANCES ARMS

**Theatre**—*Regent.*
**Style**—*Musical.*
**Time**—*Twelve minutes.*
**Setting**—*In "one."*

Miss Arms, who is by no means a novice in the profession, is, however, new to vaudeville. In the fourth spot at the Regent she was a riot, and was repeatedly called upon for encores. She took two.

Her opening number, "Ain't Nature Grand?" a clever song, and she used all the tricks of the trade to put it over, scoring a hit from the beginning. Her personality in this and the ensuing numbers was 100 per cent, and she got the most out of it. She was clad in an evening gown of lightning blue, which went very well with her hair which, in color, is blonde.

Following the opening song she went into a special number, which also proved to be a winner.

This song, based on a summer spent at Far Rockaway, is cleverly written, and Miss Arms got a big laugh with it. She was forced to wait until the laughter subsided before starting her next offering, a special number dwelling upon the people, and the style of people, living in an East Side tenement. This bit was also amusing.

After this song, without waiting, Miss Arms sang another special number, entitled "He's a Panic," a Bowery song, built along the lies of the current number, entitled "When Frances Dances With Me." The song was whipped up to high speed for the closing.

The young lady was called upon for two encores, which she gave, and for which she received a fine round of applause.

If Miss Arms were to interpolate a little patter and talk throughout her offering it would help to fill in a little and she could rest her voice, which is subjected to a strain because of the high notes in her numbers.

As the act stands it should go well in the better houses, for Miss Arms' personality and pleasing manner combined with her ability will carry her along anywhere. D. S. B.

### DANCE VARIETIES

**Theatre**—*Audubon.*
**Style**—*Dancing and singing.*
**Time**—*Eighteen minutes.*
**Setting**—*In full.*

This turn is composed of three men and a girl. The girl, peering through a slit in the drop, introduces the turn with a prologue, explaining the act. After a short special number, she does a well performed cane dance. A knock at the door brings in three gentlemen, each of whom was under the impression that he was the only one who had an engagement with the young lady. She sends one to play the piano, while she agrees to dance with the other two. The three go into various dances, the two men working together, doing some pretty eccentric dances, while the girl does her dances singly. She shows an abundance of grace in all her dances. Their closing number shows the girl entering from a beautifully decorated mistletoe, in a gorgeous bridal gown, and a wedding scene in pantomime is enacted, the girl getting a ring from each of her two dancing partners, while the pianist plays the minister.

The turn shows class all the way through, the girl displaying grace and ease, while the male dancers do very well in their Russian and eccentric numbers. J. F. H.

### WM. MORRIS & CO.

**Theatre**—*Audubon.*
**Style**—*Sketch.*
**Time**—*Twenty minutes.*
**Setting**—*Full stage.*

The sketch, consisting of two men and a woman, featuring Wm. Morris, has for its plot, a man who holds with small regard his right to vote and doesn't care to use that privilege. It was election day, but that meant nothing to Morris, notwithstanding the protestations of his wife and brother-in-law, Tom, who attempted every manner of trickery to persuade him to vote. But, at last, Tom had a novel idea. He procured some specially prepared tobacco, which, if inhaled, would picture happenings of ten years hence to its victim. He gave this to his brother-in-law, and the anxious one partook of the tobacco. He falls into a swoon, and the brother-in-law, doubling, enters in the garb of an oriental wizard, and after a short discourse, tells him that ten years have passed.

He exits, and enters again in his former character as Tom, the brother-in-law. Morris, unaware of the drastic changes that have taken place in the past ten years is astonished to hear that practically all forms of frolic and enjoyment have been ruled against the law, and his brother-in-law explains to him that it was his fault, and the fault of many others like him who failed to go to the polls and vote and take an interest in political affairs. When he attempts to kiss his own wife, the two become frantic at the "bold" actions of Morris, and he learns that practically everything that made for happiness ten years ago, was against the law now. Both leave him in a swoon, and when he awakes they return and find that he has now acquired the habits of ten years hence, and when it is explained to him by Tom that such occurrences will become realities if he fails to vote, he rushes to the ballot box to cast his vote.

The three characters do very well in this rather interesting vehicle, and the monotony of its light dramatic episodes are well taken care of by the bits of comedy which are written for Mr. Morris. J. F. H.

### THEODORE TRIO

**Theatre**—*Loew's Metropolitan.*
**Style**—*Acrobatic.*
**Time**—*Nine minutes.*
**Setting**—*In "full."*

The Theodore Trio, comprising two men and a woman, all of whom are skilled acrobats and balancers, got their material over well, and received a good hand on the strength of their efforts. One of the men was a comedian, and gleaned a laugh from his incongrous dress, a ridiculous Grecian style, and his comedy make-up. However, the man proved himself to be a good acrobat, and got a round of applause on the very difficult feats which he accomplished. The most important of these feats was a head balance on a swinging hoop, held by a strap in the teeth of the other man, who, in his turn, was held by a foot-hold by the woman, who was hanging head down from the trapeze.

Following this, all the participants did some posing on the trapeze, and the act closed to three bows. They could have taken another.

The act went very well in this house, and should go over even better after it has been worked up D. S. B.

# VAUDEVILLE

## FIFTH AVE.

**(Last Half)**

A capacity audience was in attendance at the Thursday matinee at this house.

Murray-Tarlton opened the show with a moving picture lecture on "Old Erin," during the course of which several very beautiful scenes of that country were shown.

Cornell, Leona and Zippy were next with their acrobatic dances, which they delivered in great shape. A special song is used as an introduction, after which the man and woman do some very clever acrobatic dancing. Finally they bring on "Zippy," that proved to be a wonderfully trained little dog and who with the aid of his master did some good tricks.

Murray and Gerrish open with a harmony number in "one," after which they go to a special set which was sell selected. Paul Murray sang a little number in which he announces they will imitate some of the stage celebrities. Miss Gerrish gives impressions of Marylyn Miller and Ann Pennington, while Murray sang a popular rag number. For a finish they did a number from "Two Little Girls in Blue."

On number four came Harry Breen, and as usual he tied the entertainment up in a knot. Every bit of his material registered and he had the audience laughing from the time he started until he finished.

"Young America," a sketch based on the Juvenile Court, was presented and got over nicely. It is the story of a boy arrested for stealing chickens and about to be sent to a reformatory, but the woman whose husband had the lad arrested promises to take care of the boy and he is released. There are three men and one woman in the act. It got over very nicely at this house.

Cunningham and Bennett, in a special set in "one," on sixth sang several special songs and used some very bright dialogue. Florence Bennett wears an array of beautiful wardrobe, and she knows how to wear it. During the action of the act she does several characters and each is perfect. Paul Cunningham, who is a song writer, at the finish of the act sang several of his old songs and one or two new ones.

Mosconi Brothers did their dancing, as usual. This is certainly a great act and it stopped the show for several minutes.

Herman Timberg, with his talk, songs, violin and dancing on next to closing, worked his way into the hearts of the audience and everything he did was well received. His dancing with the violin is cleverly done, and at the finish of the act he got a good big share of applause.

Al Goulet, recent winner of the six-day bicycle race, closed the show with some riding on a racing roller and the male members of the audience all were interested, and his efforts were well received. E. M.

## 58TH STREET

**(Last Half)**

An extra long bill, consisting of eight acts, is at this house for the last half of the week.

Girard's Monkeys opened the bill. This is a very ordinary animal act consisting of a man and eight monkeys. Six of the monkeys do nothing but sit on a perch all through the act to dress up the stage while the principal performer does such stunts as one sees caged monks do in public parks. Its biggest bit of business is that of swinging on an aerial set.

The Sims-Jamison Trio came next with an offering in harmony and comedy that is really too old for the small time. Of the two men, one of them is a good dancer. Took one bow.

Harold (Hal.) Springford came third and was one of the acts that should have been further down the bill. His offer is new in the way of female impersonation and is cleverly delivered. It also has an occasional laugh in it, which is rare in an act of this type. Despite the trouble he seemed to have with the orchestra he handled himself admirably and was well sent off at the finish to three bows. (See New Acts.)

Camyarie, a violinist, came fourth. Assisted by an Italian plant who comes on the stage to play a guitar, he managed to start the ball rolling about the middle of the act, and at the finish took two bows.

Emma O'Neil, doing a single in the way of comedy songs with a monologue, came fifth. It took considerable time for her to get started and it was not until her finish song that she really went over. This act is one of those affairs that are so necessary to a well regulated bill, but seemed out of position in this spot, as the act that preceded it was not strong enough to give it the proper momentum.

Roland-Kelley and Company were sixth. This was the big laugh act of the bill. With the assistance of a trick lion and numerous comedy drops portraying a circus big-top, it took laugh after laugh but dropped noticeably at the finish. Act took one bow.

Kelso and See came next to closing with a clever little act dealing with nonsensical talk and showmanship. With both they registered to the full amount but were lost in the shuffle, as the lion act had not really woke up the crowd.

Nakae and Company closed the show with a display of jiu-jitsu or the art of self-defense. E. H.

## JEFFERSON

**(Last Half)**

Cook, Mortimer and Harvey opened with their novelty act, playing a sort of basketball game while riding bicycles. The act was full of action as well as entertaining.

In the second spot, Walsh, Reed and Walsh, two men and a girl, sang several songs both as singles and duets, adding some comedy for variety. All three of the voices were good and harmonized unusually well.

Malloy and Caldwell were third, in the usual sketch position. Their skit concerned a burglar who is surprised while robbing the home of a district attorney. The thief is drunk, having partaken of the attorney's private stock, and was making himself very much at home when the official returned. The owner of the house lost no time in taking out a gun as soon as he entered the room and decided to commit suicide over a girl. The thief rushes out in time to prevent it and puts a pair of handcuffs on him. It ends up with the attorney making up over the telephone with his girl, and the crook announces that he is about to turn over a new leaf.

Casey and Warren, the man as an Englishman, monocle and all, and a girl were number four. The first half of their skit was about the dog that the man carried. Later some comedy was injected, with a song or two, the act going over very well.

For the fourth or fifth time the condensed version of what was once "Checkers," in musical comedy form, "The Love Race" has been reviewed by the writer and each time there have been some cast changes. The role of the tout originated in the act by Tommy Gordon has had two or three in the part since. Other changes in the cast have also been made, both to good and to not so good advantage. At any rate the piece runs much too long and further condensation would help considerably. After a while the act seems like a repetition of what has gone before; and for good measure all of the songs are sung again in medley form toward the finale.

"The Broadway Country Girl," Corinne Arbuckle, sang her cycle of songs and went over in good style. Her diction is unusually clear, and the act is an example of how a singing act can be put over in a manner that is different, and better than the ordinary run.

Bob Willis, in the next to closing spot, opened with a song and followed with his monologue and stories, some of the latter being good and some of them rather ancient. His appearance and delivery are good and his stuff went over well.

"The Dancers Supreme," two girls and a man, closed the show with a pleasing routine of dances that were graceful and done in a masterful manner. They held all in until the finish. M. H. S.

## 125TH STREET

**(Last Half)**

The Nellos, a man and girl team, opened, performing a clever juggling routine. His work consisted of juggling all forms of kitchen wares, which he did with a great degree of accuracy. His clever handling of several cigar boxes sent his turn over to a big hand.

Lowe, Feeley and Stella, a man and two girl turn, offered a little dancing and more singing, the eccentric dancing of the man getting a good reception, and the songs, done by the company, proved a hit. Their song turn consisted of a line or two from a number of the old-time popular hits.

Doris Hardy and Company, with another girl, who played the part of a lovesick girl, held the interest of the audience throughout. Miss Hardy acted as the "Good Samaritan" and did her best to console the girl. In her role of light comedienne, her nonchalant manner of doing things and her calmness during serious periods, put a punch in the turn. Her partner, upon whom the act is equally dependent, could help if she showed greater and more natural emotion, which seemed to be lacking to some degree.

Arthur and Morton Have danced and dialogued their way successfully through their turn. They have a clever line of jokes, and their imitations of Eddie Leonard brought their act to a big closing, taking five legitimate bows.

The Royal Venetian Five, in characteristic costume, offered several operatic numbers, accompanied by two members of the turn on a violin and banjo. The prima donna of the group gave a fine exhibition of a coloratura soprano, while the male singer displayed a powerful baritone. They were accorded three encores and came very near stopping the show.

Dotson, the eccentric dancer, was given a rousing reception on his appearance, and his introductory song number meant nothing when he stepped into his dancing character. His dances drew great volumes of applause at every different step, and at the finish was forced to beg off with a speech.

Muller and Stanley, man and woman team, the woman as comic, had no trouble in pleasing in next to closing. The woman's business of being very droll in her delivery proved a decided hit, while the man did exceptionally well as straight.

Homer Girls, in a creation of dances and songs, in dainty costumes, proved a good closing number. The both worked hard and were greatly appreciated. J. F. H.

## KEENEY'S

**(Last Half)**

Charles and Helen Polley, a novelty team, opened the bill at this house for the last half of the week. The man, Charles Polley, played tunes on a saw, and a tire pump as well. The woman had a pleasing voice and used it to the best advantage. Following this song, the man did some weird twisting of his body, proving him to be an unusual contortionist.

Franklin and Carr, two men, imitating the country "wise guy" who thinks he has great histrionic powers, had no difficulty in occupying the number two spot. The two specialize in tumbling and eccentric dancing. They put their material over for a smash.

Una Clayton and Company got over big. The act is a sketch, built around an episode in the life of a so far unsuccessful playwright and the scrubwoman, a young girl. The incidents, which took place in the apartment, or rather, the garret room of the author, were amusing and instigated many laughs. The plot shows how even an imaginative scrublady may be a collaborator.

Nolan and West, a man and woman blackface team, got away well and scored heavily. The dialect and the business were all typical of the real "down-south" darky, and the act, after amusing with songs, a burlesque on marriage, and a fast single dance done by the man, closed to four bows.

Jazzology, featuring Nan Traveline with George Raft, was a riot. The jazz band was good and the music modulated and full of harmony. Raft, who is a remarkable dancer, was given a good hand on his work, but Nan Traveline, singing everything from ballads to current popular numbers, was a smashing hit. The act closed to five bows.

Ward and Raymond, man and woman, were also very good, scoring well in the next to closing. Harry Ward, better known to burlesquers as Harry (Dutch) Ward, did everything from a Frenchman to his Greek and Dutch impersonations. The team worked well and got across in excellent style. The exit of the team is unusual to this extent that they receive their "resignation blanks" from the manager. This bit was a howl.

Robinson's Baboons, a regulation string act, closed the show. The offering was funny, but the baboons and the bear demolished a lot of scenery, and tore down the flats in two and three on both sides of the stage.

D. S. B.

## TWENTY-THIRD ST.

**(Last Half)**

Redford and Winchester, a male turn, the former in comic makeup, opened a satisfactory Christmas festival bill. This was an unusual juggling opening, and was put over in style by the clever bits of comedy inserted by Redford.

Flo Nelson and Surprise, the surprise, apparently, being the midget in the turn, who gave a very good account of his vocal wares and put over his songs in great style. Miss Nelson entertained alternately with the midget in all special numbers.

Claude and Marion, formerly Claude and Marion Cleveland, followed in their old routine of gags and a song here and there. Marion, as comic, was amusing and in her serious moments displayed a powerful but pleasing soprano. She worked hard and was responsible for the act going over in big style.

Lillian Gonne, in a skit which is very becoming to this particular season of the year, proved the hit of the show. She displayed showmanship of great proportions, and her ability as a dancer, singer and monologist is all put to good advantage in her turn. She scored a big hit in her whistling as a closing bit for the turn.

Francis and Kennedy, in a neat exhibition of various types of dancing, went over in great style but would have been appreciated more had they been in third spot. The girl, rather tall, is a good dancer and performed her acrobatic dances very gracefully. The man did very well in his characterizations, especially in his rendition of a difficult eccentric dance.

"Peg o' My Heart," a playlet, which had a comedy start and finished pathetically, featured William Desmond, assisted by an unbilled woman who did well in the role of a burlesque prima donna, and a man as stage hand in a burlesque house. Desmond, as an Italian bootblack, played the character part very well and used to good advantage the clever material written for him.

Marie and Ann Clarke, in their old turn, which is introduced by one of the sisters inviting the other up to the stage from the audience, came next to closing and had the audience laughing all through with their clever gags. Their closing, a travesty on an up-to-date tap dance, proved big for a closing bit.

Dan Leon's ponies closed, performing the usual routine of stunts done in acts of this nature. J. F. H.

### EVA SHIRLEY FOR ORPHEUM

Eva Shirley, when finishing her tour of the Keith Circuit in January, will open for a tour of the Orpheum time at the Majestic, Chicago.

## REGENT

**(Last Half)**

Opening a Yuletide bill of eight acts were the Faynes, a man and woman contortionist. They scored well and maintained the interesting pace with which they opened.

Next, holding down number two with ease, were Bert and Lottie Walton. The two did a lot of amusing chatter that caused some laughs. The girl had a dance which she did not do as well as she should, but the orchestra was at fault and slow in picking up cues. The man executed a very good eccentric which drew a big round of applause. A fast double dance in which both man and woman did well closed the offering, which finished with three bows.

Frances Arms has a new act which went over splendidly, holding her over her time for six minutes. Her manner was charming and her songs new and very good. She did her work well and was cordially received. For a detailed review see New Acts column.

"Jess" Dandy and Company has an offering that went over for a smashing hit. The lines were funny and all of the three people, two men and a woman, scored in their work. The cast is well rehearsed and played in excellent style. The sketch is well written and is filled with bright comedy lines and situations. Dandy in the role of an old Dutchman was convincing as well as amusing. The act was the hit of the bill.

Robinson and Pearce, man and woman, burlesquing a skit on domestic tragedies, did not go over well. The woman was good, as was the man, but the material was a little far-fetched. The act would go better if the performers did not drive home the fact that married life is a continual battle or a survival of the most brutal—not necessarily the fittest.

"Into the Light," a protean offering, was well received. A young woman, unbilled, took the parts of several characters. The story was a dreary episode of a woman on trial for her life, indicted for murder. The picture was well portrayed and the woman was excellent, rendering a man's part, several women, and that of a small boy.

William Hallen, the typical "nut" of vaudeville, got away in fine style. His work is very amusing and especially so is his affliction. The affliction is a twisting of the tongue that caused many hearty laughs.

Marvel and Company, a man dancer assisted by an attractive young lady, closed the bill and held 'em in till the finish. A good bill, for the most part, well done.

D. S. B.

## STATE

**(Last Half)**

A mixed bill, well spotted for position, greeted a less than half-filled house at this theatre for the last half of the week.

Obala and Adrianne, a man and woman tumbling act, opened the bill with a routine that was unusually clever for this time. The male member of the act carried himself as though he were about to pull a surprise at the finish by exposing long hair, but the surprise was that he didn't, so we will have to keep on saying "he."

Reeder and Armstrong came second. The idea of the act, that of having two pianos, is not new and their method of delivery lacked personality, and the material was very poor. With the proper routing handled by someone else this act would be strong enough for a position farther down the bill.

Sossman and Sloane came third. This act fairly speaks class, particularly the female member of the act. They handle themselves and their material in a production style that is deserving of the big time and far too classy for this circuit. It is one of those quiet affairs where the man and girl start in arguing, but it is far from being an argument of the alley variety. The woman's voice is pleasing and shows training.

McKay's Revue was probably the feature act of the bill, as there were no real stars. In kilts this troupe of Scots carried through an act of singing and dancing that hit a sure-fire finish. This act is a real novelty but is rather topheavy and could get along with less people.

Senator Murphy with his mixed up oratation came next to closing. The Senator's act is one of those things that will make any audience laugh that understands English.

Amaranth Sisters and Company coming last were one of the hit novelty acts of the bill. It is a mixture of pretty scenery, two clever girl dancers and a company of two men who fill in the waits with a good measure of acrobatics. The idea of its presentation is very cute and left the stage to what was probably the best reception of the evening. E. H.

### ORPHEUM CELEBRATING

NEW ORLEANS, Dec. 26.—The local Orpheum Theatre, under the management of Ben Piaza, will celebrate its twentieth anniversary the week of January 16. Arrangements have been made to enlarge the bill for that week and considerable money is being spent among the local papers to advertise the event.

# VAUDEVILLE

## "THE STORM"

**Theatre**—*Jefferson.*
**Style**—*Sketch.*
**Time**—30 *minutes.*
**Setting**—*Special.*

"The Storm" is a condensed version of the play by that name, and is being presented by Langdon McCormick with a cast of five, including Edward Arnold in the role of Burr Winton, which he originated in the New York production. Others in the cast are in the roles of an Indian and his squaw, an Englishman, who is the partner of Winton, and a French-Canadian girl, who live in the log cabin in the Northwest woods with the two partners. The act is melodrama at its best, and closes with a powerful punch, bringing into play unusual effects with the aid of electricity and striking mechanical ingenuity. The set is the outside of a cabin in the forest.

The story of the play is well known, and follows the original in substance. The partners vie with each other for the favors of the girl who is educated only in the ways of a child of nature. Apparently she likes Burr, the woodsman, better than the chap from the city who gives both of his cabin associates spelling and other lessons. The rivalry between the two men grows, and in the meantime the Indians come along and chat with Winton, telling him of the forest fire that is reaching dangerous proportions. The Englishman has the "villian" part, doing many underhand and petty tricks unfair to his partner. The climax is approached when Winton tells his partner that one of them must try to get across the river and break through the fire, and bring back more supplies as their provisions are limited. Which meant that one of them must remain alone in the cabin with the girl, and Winton was loathe to let the Englishman, whom he did not trust, remain.

The Englishman wants the girl to decide who should go on the dangerous errand, and by some underhand work he makes it appear that she has chosen Burr to go, although the girl herself failed to decide on so important a decision. As Winton prepares to leave, the Indian tells him who did the choosing. The storm is seen approaching through the trees, and the flames of the forest fire are seen eating their way toward the cabin. The Englishman is in the cabin with the girl, and the action is tense, with the air thick with the impending calamity. The hero breaks in the door of the cabin and there are shots heard within; a moment later he comes staggering out with the girl in his arms. By this time trees are burning and beginning to topple over, some of them across the cabin roof and before the doors. The finale arrives, fast and furious, as well as the forest fire and storm. As a "thriller," it should satisfy anybody.

Though the fact that experienced woodmen would deliberate let a forest fire raging in their vicinity steal up on them without getting out of the way or making some apparent effort about it, doesn't seem exactly plausible. However, great attention has been paid to details throughout the piece, and otherwise the skit is interesting and the action exceptionally good. The early part might be speeded up a little, however.

Needless to say, the acting in the sketch was excellent, all of the cast playing their parts perfectly. The girl contributing dramatic touches as well as the lighter parts. The role of the English partner was also above reproach. The hero, of course, was at home in the vehicle, and was always good. The fact that the play ran for a year on Broadway and was condensed by capable hands is sufficient recommendation for it. M. H. S.

# NEW ACTS AND REAPPEARANCES

## KNOX AND INMAN

**Theatre**—58*th Street.*
**Style**—*Singing and talk.*
**Time**—*Fourteen minutes.*
**Setting**—*Special.*

This act opens in "one," with a special drop portraying a southern negro cottage. The man, in blackface, rides on the stage on a bicycle, and after knocking at the door carries on a conversation with the woman, who remains inside, about the payments that are long and over-due on her piano. She finally comes out (in tan), and after a few seconds of talk, where one or two laughs are registered, she invites him in to see what is wrong with her instalment piano. A curtain in the drop is raised disclosing a sitting room with a piano.

After the man plays a medley in fair style the act reaches its high spot with the singing of an old time southern song by the woman. The woman has a very pleasing and typical southern lullaby voice, and should do more singing in the act. Following this the act goes back into "one" again, and the man discovers the old stuff about them having been childhood sweethearts. He takes a kiss in payment for the fourteen dollars due, tears up the bill and rides off the stage on his bicycle to a quiet finish.

This act is pleasing and would hold down a good spot on a smaller bill. There is something lacking to make it a big time affair, and it is believed to be the lack of songs. The woman could do a lot for the offering is allowed to sing more. E. H.

## ORMSBEE & HEMIG

**Theatre**—23*rd Street.*
**Style**—*Songs and musical.*
**Time**—15 *minutes.*
**Setting**—*Special in "one."*

In a special drop of old rose, this couple open, both playing on violins, after which they do a double number.

The woman goes to the piano and plays a number for the man and they finish the number in harmony.

A single number by the man gives the woman an opportunity to change her wardrobe, and she comes back for a violin solo in a beautiful silver cloth dress. A neat little harmony number follows this.

For a finish, the couple sing a medley of musical comedy hits and they put them over.

This is a very neat and classy act and will be appreciated by the better class audiences. S. H. M.

## ARTHUR & MORTON HAVEL

**Theatre**—*Harlem Opera House.*
**Style**—*Singing, talking and dancing.*
**Time**—12 *minutes.*
**Setting**—*Special.*

These boys open with a special song in "one," and at the finish go to a special drop, set a little further back in.

A good fast line of cross-fire talk is indulged in during the act, and some good dancing is another point worth honorable mention.

Both of these young men have personality and are versatile, and put their material over in a manner that will please any audience.

As a laughing vehicle this is not as good as the act formerly done by these two young men, but if they weed out the dead-wood the act will get all that it is after. S. H. M.

## MORATI AND HARRIS

**Theatre**—23*rd Street.*
**Style**—*Singing and talking.*
**Time**—*Twelve minutes.*
**Setting**—*In "one."*

This is a usual man and girl team, with Morati supplying most of the comedy and offering several vocal selections, while Miss Harris does the straight in good style.

Morati, a French opera singer, is seen standing on the dock of a steamship line, having just arrived in this country. He is approached by Miss Harris, who introduces herself as a newspaper woman who wishes to have an interview with him. In the dialogue which follows, Morati's attempts to make things clear to the reporter in his French dialect draws many laughs. Their opening dialogue went over well after which Morati made a hit with a published number, singing in baritone and displaying some remarkably fine high notes. More talk followed, the act winding up with another song by Morati.

The act ran smoothly throughout, and while their talking bits would have been sufficient to put the act over, Morati's singing helped it all the more. J. F. H.

## STEED'S SEXTETTE

**Theatre**—*Harlem Opera House.*
**Style**—*Jazz.*
**Time**—18 *minutes.*
**Setting**—*Special.*

Opening in "one," with a pretty special Egyptian drop, a woman sings "Kismet" in good style. After the number the drop is taken away and the jazz band is discovered in a special set, in full stage.

All the boys in the band are good musicians and play very well.

One of the boys sings a "blues" song and does a jazz dance.

The sextette from "Lucia" is played by two cornets and a trombone in a manner that pleased.

Several selections are played by the entire band, and a single dance by the woman is introduced that got a good share of applause.

For a finish the man and woman do a dance together that is fast and well done.

This is a good act and should please no matter where it is played. S. H. M.

## JEAN GERENAINE

**Theatre**—*Jefferson.*
**Style**—*Singing.*
**Time**—10 *minutes.*
**Setting**—*In "one."*

Miss Gerenaine was clad in a navy blue irridescent and beaded gown, and carried a fan of red plumes. She revealed a strong soprano voice, of ample range and opened with a semi-classical ballad. After two published numbers, with some talk in between, she gave an imitation of some of the singers generaly heard on the neighbors' phonograph. This included some operatic excerpts as well as published numbers. She concluded her performance with a new ballad.

It seems as though Miss Gerenaine could add a little more class, and make her offering have a much more dignified act by a better routine of songs; fewer and more pleasing selections would help considerably. A singer of her type could have an act two hundred per cent better by having a pianist which would do away with the necessity of singing too much, or some talk written into the act for a little diversion. M. S.

## DEMAREST AND WILLIAMS

**Theatre**—*City.*
**Style**—*Comedy skit.*
**Time**—*Twelve minutes.*
**Setting**—*In "one."*

Williams entered, clad in Tuxedo dress, and attempted to deliver an address, which he said he had received permission to do, by the manager of the theatre. The subject was the formation of a "Woman Hater's Club." (Much applause.) Several more lines, pertaining to this club, which were farfetched, were greeted with loud applause. Finally, the man asked if there were any in the audience who hailed from Canarsie. The ensuing laugh prevented the "plant," Demarest, from speaking, but his actions, in the front row, got over in good shape. After a long parley, the "plant" got up on the stage, and comedy talks and songs followed.

The pianist is good, but the main thing that was worth mentioning about the act, was the operatic overture played by the "plant." This was followed by the offer of the straight man to take the pianist with him on his protracted tour of the country! The act is closed with a song about a cuckoo, that went well.

The act needs rewriting and much rehearsing before it will be ready for the better time. D. S. B.

## BLACK AND O'DONNELL

**Theatre**—*Twenty-third Street.*
**Style**—*Comedy skit.*
**Time**—*Twelve minutes.*
**Setting**—*In "One."*

The turn, a man and girl team, with Miss Black as the straight, a visitor from the city, and O'Donnel, a small-town "rube," is introduced with Miss Black walking across the stage, followed by O'Donnel in pursuit. O'Donnel tells the girl that he is manager at the local hotel, and asks if she wouldn't care to stop there, at which she answers him with some lengthy meaningless words. The conversation drifts along at a rapid pace, with Miss Black continuing the use of big words and using "Ah, Me!" in every other sentence. A special song number was offered by O'Donnel, which got over, followed by some classy soft shoe dancing. He continued his tap dancing while Miss Black appeared and gave a good account of her wares on the violin, repeating their last number for an encore.

The work of this couple is high class, especially the dancing of Black, and the turn could occupy an important spot in any of the bigger small time houses. J. F. H.

## CATHERINE CAMERON AND CO.

**Theatre**—58*th Street.*
**Style**—*Sketch.*
**Time**—*Sixteen minutes.*
**Setting**—*Interior.*

Miss Cameron and her company, which consisted of another woman, and a man, present a comedy-dramatic sketch entitled "A Real Chorus Girl." In this vehicle Miss Cameron has a good piece of material. The story deals with two chorus girls, who are "out of luck," and owe their hotel bill, besides not having anything to eat. They call up several of their "Johns" but without success. One of the women gets a letter from the other's sweetheart and runs off and marries him, and in the meantime her own "sweetie" comes to look for her and finding her gone decides to square up the hotel bill and marry the remaining woman. The act is a little crude yet, but after it is molded into shape it should be able to do well. S. H. M.

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen
Published by the
CLIPPER CORPORATION
Orland W. Vaughan....President and Secretary
Frederick C. Muller.....Treasurer
1658 Broadway, New York
Telephone Circle 9112-9113
WALTER VAUGHAN, EDITOR

NEW YORK, DECEMBER 28, 1921

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.
THE CLIPPER is issued every WEDNESDAY.
Forms Close on Monday at 5 P. M.
SUBSCRIPTION
One year, in advance, $5; six months, $2.50; three months, $1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 204, Woods Theatre Bldg. Phone Majestic 8026,
San Francisco Office—830 Market St.
R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
Room 307
1658 Broadway, New York
*Registered Cable Address:* "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Gorringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Dawa, 8 Eagle Place, Piccadilly Circus, London, S. W., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

## *STAGE MATERIAL*

The country wide slump, in the theatrical business, due to a variety of causes, one of them being the general business depression, is also due to another and far different cause. That cause is the lack of bright and up-to-date stage material, both plays and vaudeville acts and sketches.

Particularly is this true, in connection with the numerous vaudeville acts that are playing both on the big and small time circuits. Never in the history of vaudeville has there been such a lack of good material, and this scarcity has had a decided and direct effect upon the business on the various circuits.

Old bits are not only being continually heard, but the users, with material which passed out of style years and years ago are not only using it but loudly complaining that it is being "lifted" by other acts.

One instance, which is receiving considerable publicity at present is the "ballad and parody" bit, which a number of acts are using. A number of acts are filing complaints that it is original with them, and is being taken by other acts.

As a matter of fact, this bit dates away back to the days of early vaudeville and has been done times innumerable since then. One of the first, if not the very first, to introduce it was the act of Frank Lester and Maude Walker. Lester, a blackface comedian, and Maude Walker, a female baritone, used it as a feature of their act in the early eighties.

Another bit, which present day vaudevillians are claiming, is the burlesque mind reading, which a number of acts are doing, most of whom are declaring that it has been lifted. Ward and Vokes did this in 1890, and a number of other acts in those days did it as well.

New stage material, new acts, in fact anything new in connection with stage work is rare, but, nevertheless, just at this time it is absolutely necessary and must be secured.

### "GENEVIEVE" IS NEW PLAY

"Genevieve," a new play with music, by Mary Orton, who wrote the book and lyrics, with music by Carlton Kelsey, who formerly conducted the orchestra with the "Irene" company, will be seen in New York around the holidays.

## Answers to Queries

K. B.—Harriett Vernon appeared at Koster and Bial's, New York.

S. K.—Sheridan Shook was the proprietor of the Morton House, New York, at one time.

Dancer.—J. C. Drummond was the partner of Richard Staley. He was considered the best clog dancer of his days, and originated the peculiar style of dancing called "nerve dancing."

B. B.—Joseph Dion, ex-billiard champion of America, was in the Bellevue Hospital at that time.

B. O.—"In the Bright Moonlight" is the song you refer to. It was published by T. B. Harms and Co.

Back.—Julia Arthur created the role of "Mercedes" at Palmer's Theatre, New York. She made her debut when fourteen years old, at Hamilton, Ont., Canada, in "Richard III."

M. R.—"King Rene's Daughter" was presented at Herrman's Theatre, New York, Nov. 22, 1893. Wm. Pruette and Eleanor Mayo were in the cast.

P. S.—Clyde Fitch wrote "An American Duchess," which was presented at the Lyceum Theatre, New York, with Herbert Kelcey as the Duke, and Georgia Cayvan as the Duchess.

East.—Lowry and Hanley were with the City Club Burlesquers along with Lew Hawkins and John Vidocq.

Sil.—The Vaudeville Club occupied quarters in the Metropolitan Assembly Rooms, New York.

R. O.—Charles Mapleson, the second son of Col. J. H. Mapleson, was an operatic impressario. He was married to Malvina Cavalazzi.

Lip.—George Dixon, the colored boxer, stood 5 feet 3 inches in his stockings.

Lloyd.—The Union Steamship Co. ran a line of steamers between Southampton, England, and Cape Town, South Africa.

S. O.—Charles R. Thorne died at San Francisco, Dec. 13, 1893.

Ring.—Tom Hyer and Yankee Sullivan fought on Feb. 7, 1849, sixteen rounds in 17m. 18s.

Dip.—Geo. C. Boniface appeared in "The Voyage of Suzette" at the American, New York, along with Nelson Wheatcroft, Harry Davenport, Max Figman, Sadie Martinot, Maxine Elliott, Fannie Ward and Eunice Vance.

O. M.—Alfred E. Aarons was the manager of Mathews and Bulger's Co. when they played Miner's Bowery. It was followed by the Dolly Lyons Co. Lillian Larkelle was with the M. and B. Show.

P. B.—Schoch covered 1,600 miles 1 lap in 142 hours in the bicycle race at Madison Square Garden in 1893. Waller rode 1,484 miles.

Eng.—"Sowing the Wind" was a Sidney Grundy play. Henry Miller, Wm. Faversham, W. H. Thompson, Cyril Scott, Viola Allen, May Robson and Agnes Miller were among the cast.

P. O.—Harry Woodruff was replaced by Sam Sothern in "Charley's Aunt."

M. L.—Isabella Urquhart appeared with the spectacle "America" at the Metropolitan Opera House. The Schaffer Family of seven, including Sylvester, were also with the company.

### FREE SHOWS FOR KIDDIES

Hugo Reisenfeld, managing director of the Rialto, Rivolo and Criterion Theatres, has arranged for free entertainment of over a thousand boys and girls from the poor district of New York each morning at the Rivoli Theatre, located at 47th Street and Broadway.

Bird S. Coler, Commissioner of Public Welfare, will apportion the children each day for this entire week.

Reisenfeld has, for the last few years, been packing his theatres at Christmas time, with boys and girls whose folks are too poor to provide this sort of entertainment for them.

### ACTRESS WILLED ESTATE

According to the will of John Fisher, manager of the Irish Players, who died suddenly last Sunday, and filed for probate Tuesday, "any and all persons who claim to be heirs-at-law to any part of my estate" are to be cut off with a bequest of $1, the residue of the estate, valued at from $60,000 to $200,000 to be bequeathed to Mrs. Olivia Depp Seller, of St. Louis.

The beneficiary is said to have been an actress in several of the productions managed by Mr. Fisher. Two sisters, a half brother and a daughter survive Fisher.

### THEATRE FOR BILLY BURKE

An uptown site has been obtained where Miss Billie Burke and her husband, Florenz Ziegfeld, Jr., expect to erect a theatre of their own. The new house, she said, will be of a type similar to the Henry Miller Theatre, where she is now appearing, and will be suitable for the interpretation of intimate plays.

Miss Burke contemplates putting in effect the repertoire theatre, and expressed gratification that after several years of hoping her cherished ambition seems about to be realized.

### BELASCO DIRECTOR DIES

Louis Maurice, the Belgian composer and musical director for David Belasco, died here Sunday. Maurice was born in Belgium, and came here in 1880 to enter the service of David Belasco. Following this, he directed the music for a number of plays, including "Kismet," in which Otis Skinner appeared. Maurice's last work was on the "Son Daughter," in which Lenore Ulric was featured. Besides directing musical productions, Maurice wrote many marches, several of which are famous.

### BONSTELLE STOCK IN PROVIDENCE

PROVIDENCE, Dec. 26.—The Jessie Bonstelle Company will commence the new year with stock here at the Opera House, opening the week of January 2 at a dollar top. "Polly With a Past" will be the first week offering, with "The Broken Wing" to follow.

### 25 YEARS AGO

O. F. Miller opened the New Uthlein Theatre at Milwaukee.

Walter Bentley, of Bentley and Cameron, died at Boston.

Prof. Alexander Herrmann died on a train near Salamanca, N. Y.

Teddy Symonds was stage manager of "The Bull Fighter" Co.

Richard Mansfield produced "Castle Sombrac" at the Garden Theatre, New York.

A. S. Lipman appeared in "A Man of Honor" at the American Theatre, New York.

The "Vanity Fair" Co. included Richard Hallen, Deltorelli and Glissando, Lena Le Couvier, Mlle. Valesca, Bessie Hanlon, Hanley and Jarvis, Mullen and Dunn, Weston Sisters, Emma Carus, Fred J. Huber, Margie Tebeau, Sadie Raymond, Lizzie Weston and Marie De Wolf.

Vaudeville Bills were presented at the Schiller Theatre, Chicago.

May Irwin presented "Courted Into Court" and Jeff De Angelis appeared in "Brian Boru."

## Rialto Rattles

### THEATRICAL MYSTERIES

What has become of the hundred or more hoop rolling acts that we used to see so often in vaudeville a number of years ago?

### POPULAR GREETING

Good morning! Where did you lay off last last week?

### SOUNDS LIKE IT

A vaudeville act playing a sketch called "Two Weeks' Notice" handed in their billing to an up state manager last week, and he thought they were quitting the show.

### STANDARD CRITICISMS

"His technique is faulty."

"What the act needs is a good work out in the small houses."

"It's about time that the Ford gags were laid on the shelve."

"The songs are old, the comedy tiresome, the talk antiquated and the finish weak. The audience, however, seemed to like it immensely."

### NOW OBSOLETE

The face on the bar-room floor.

### VAUDEVILLE PROVERBS

A hit in New York is worth ten in the bushes.

Actors are apt to happen in the very best of families.

### STANDARD ALIBIS

Our stuff is over their heads.

The orchestra crabbed the act.

Look at the spot they gave us.

If they want hokem, we'll have to give it to them, I suppose.

My voice has been bad since that cold in the west.

### THIS IS A POEM

When we sit and watch actors
As they come and speak and go,
We think of what old Barnum said,
And know it must be so.

### THEATRICAL DICTIONARY

Dancer—Much maligned word.

Diversement—What most dance acts are supposed to be, but few are.

Decided—What most hits are supposed to be.

Also some blondes.

Drawing card—What every act claims to be.

Drummer—The one depended upon to put the laughs over in musical shows, also makes bedroom farces possible—and chorus girls happy.

Doorman—Enemy of every theatrical newspaperman.

Hit—Any act on any bill, at any place, and at any time.

### SMALL TOWN FILM HOUSES

Where used to be
The "S. R. O."
Is now a sign
"There'll be no show."

### FORCING THE RHYME

She who does the shimmy dance
Still Thrills most every audience.

### A THEATRICAL MENAGERIE

"The Mad Dog."
"The Wild Cat."
"The Tame Mouse."
"The Blue Kitten."

### AN OLD ONE

First Actor—(Uncle Tom's Cabin) "My, it's snowing!"

Second Actor—(Also ditto) "So I see, by the paper!"

### DIXIELAND, JR.

First Song Writer—"Want to take a trip to Dixie?"

Second Song Writer—"How far are you going?"

F. S. W.—"163rd street and the Bronx."

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

# ASSOC. PLANS TO ELIMINATE UNDESIRABLE ROAD MANAGERS

## Touring Managers' Association and Actors Plan to Eliminate Bogus Managers by Blacklisting All Theatres That Play Their Attractions—Theatrical Unions Work Together.

LONDON, Dec. 24.—The Actors' Association in conjunction with the Association of Touring Managers are pursuing their own plans to eliminate the defaulting and dishonest road show managers by adopting the method of boycotting and blacklisting all theatre managers who allow the bogus touring managers to play attractions at their houses. Both of these organizations have refused to support the proposed Registration Bill which was recently drawn up by the Entertainments National Industrial Council for introduction in Parliament, by the terms of which all managers would have to register, the bogus managers thus being made to either abide by the laws or lose their licenses.

The Actors' Association, and the Association of Touring Managers, who resigned from the E. N. I. C. some time ago, have enlisted the aid of the Variety Artists' Federation, the Musicians' Union, and the National Association of Theatrical Employees in their opposition to those house managers who persist in booking shows of irresponsible touring managers.

The boycott of the managers by these combined associations is expected to be an effectual remedy against those touring managers who strand their companies season after season.

The campaign against these defaulting managers is being pressed with great seriousness by the Actors' Association and the Association of Touring Managers. Last week two such managers, Thomas Rothwell, who is known on the stage as Marmaduke Miller, and Charles C. B. Green, known as Manville Morton, were convicted in London Sessions Court as swindlers, both having stranded many companies. Rothwell was sentenced to three years' penal servitude and Green, who pleaded guilty, had his sentence suspended.

Although both these men stranded shows almost every year provincial theatre managers allowed them to play in their houses. The Actors' Association and the Association of Touring Managers feel that the practice of stranding companies could be successfully stopped if the resident theatre managers would refuse to book such bogus managers' shows. Accordingly they have adopted the plan of boycotting such resident theatre managers who persist in playing attractions belonging to managers of this class, and with the assistance of the trade unions expect to eliminate this evil.

### "FOX TROT" MUST GO

PARIS, Dec. 26.—The fox-trot, shimmy and the one-step must go. The Paris Dancing Master's Union has arrived at this decision, and has just approved two new dances which will practically revolutionize the art of dancing and turn the present day dance halls into either modest imitations of German goose-stepping or a Swedish gymnasium.

The "polka criolla" dance will find great favor with those who are fond of waltzing, for this dance consists of the polka's steps to a slower music, with occasional turning, side stepping and halts.

In direct contrast with the "polka criolla" and a dance which the boisterous ones will find great delight in is the "balancello." This dance has a great element of risk in it—a sort of rapid-fire waltz, with plenty of reverses and constant balancing sidewards on one foot, while the other foot describes parabolic curves. The Paris Academy of Dancing especially recommends the latter dance for rheumatics requiring muscular attention, but the organization also adds that novices should take their first lesson on unwaxed floors.

### LAUDER OPENS ON APRIL 17

LONDON, Dec. 26.—The annual engagement of Sir Harry Lauder in this city will begin on April 17 at the Princess Theatre. The affair will continue to be the distinct social event that it has always been and will be witnessed by members of the British Royalty and Aristocracy. The variety company that will assist Lauder has not yet been selected, but it is expected that he will be supported by an international cast of repute.

### DOLLY SISTERS IN PANTO.

LONDON, Dec. 24.—Charles Cochran's pantomime, "Babes in the Wood," opened at the Oxford Theatre on Wednesday. The panto was written by J. Hastings Turner and Lauri Wylie. In the cast are: The Dolly Sisters, George Hassell, Albert Bruno, A. W. Bascombe, Stowitts and Tubby Edlin.

### COMPOSER IN NOVEL FIGHT

BERLIN, Dec. 26.—Richard Strauss, Germany's famous composer, in his quarrel with the music publishing world in Germany, has created a new sensation in music circles. He has used music, not to express his artistic convictions, but as a weapon of war against his private enemies.

The composer of "Rosencavalier," "Salome" and "Elektra" has set off a bomb at the door of the music publishers by delivering, according to his contract, twelve numbers, said to be trash and publishing a series of numbers himself, the combination of which he calls "The Shopkeeper's Mirror." These are said to be among the best he has ever written.

In his cycle of songs entitled "The Mirror," he has his revenge by concocting satirical songs and enlisting the aid of a cartoonist. This is the results of suits and counter suits between the composer and his publishers.

### LONDON SHOWS CLOSING

LONDON, Dec. 26.—The "Pilgrim of Eternity" ended a one week existence last week at the Duke of York's Theatre. On the same evening "Abraham Lincoln" finished at the Scala, and "Now and Then" at the Vaudeville.

Last performances have been announced of: "Pins and Needles," at the Gaiety, "The League of Notions" at the Oxford, "Heartbreak House" at the Court, "Christopher Sly" at the New Theatre, and the "Gypsy Princess" at the Strand.

"Sybil" finished at the Daly's Theatre on Saturday.

### "BLUE BIRD" AT KINGS

LONDON, Dec. 26.—In place of the "King's Own" pantomime, usually produced at Christmas time by J. B. Mulholland, will be this year the "Blue Bird," Maeterlinck's piece. The original cast will play in the festival performances at the King's, Hammersmith. Ernest Hendrie, Norman Page, Herbert Brunston, Leonard Calvert, Cora Coffin, Daisy England, Nora Johnston and Elise Craven, all of whom played in the piece when it was first produced at the Haymarket Theatre.

### STILL FIGHTING CABARETS

LONDON, Dec. 26.—According to Mr. George Grossmith, in regard to the litigation over the performance of the "Midnight Follies," at the Hotel Metropole, it was said that "Cabarets in London are inevitable. The policy of the L. C. C. (London County Council) is to separate refreshment from entertainment, but the very simplest form of entertainment is surely the hospitality of a meal or a drink, and those who have seen the cabaret shows in Paris and New York realize that they must come to this country."

### PLAY ACTORS DO "FURNACE"

LONDON, Dec. 26.—"The Furnace," a new play in four acts, by F. Brett Young and William Armstrong, is the latest production of the Play Actors. The piece was presented at the Kingsway last Sunday.

Madge McIntosh is the producer. The cast follows: Adah Barton, Dulcima Glasby, Mary Merrall, Clara Santley, William Armstrong, Norman Mac Owan, Sydney Paxton, Douglas Vogors and J. Fisher White.

### "MAID" TO BE REVIVED

LONDON, Dec. 26.—Robert Evett is to start a six weeks' revival, beginning Boxing Day, at Daly's Theatre, of the "Maid of the Mountains." José Collins will play her original character, that of "Teresa," and, it is said, practically the entire original company will make their reappearance.

Oscar Asche will direct the rehearsals. The management for the run of this play will reduce the price of seats to a pre-war scale.

### TO PLAY IN PARIS

PARIS, Dec. 26.—Pearl White, American movie actress, announced last week in this city that she will return to the stage next Spring, probably to play in comedy here.

Henri Letellier, the "Roulette King," is said to have offered to build a theatre for her. Miss White denied that she was permanently leaving the screen.

### NEW CHARLOT PLAY

LONDON, Dec. 26.—André Charlot and Paul Murray have joined forces, their first joint venture to be "Pot Luck," to be produced at the vaudeville next Thursday afternoon.

The company includes Beatrice Lillie, Marjorie Brooks, Doris Ashton, Mary Leigh, Jack Hulbert, Herbert Mandin and Edgar Driver.

### "A TO Z" REDUCES PRICES

LONDON, Dec. 24.—To meet the demand for reduction in admission prices, Andre Charlot has reduced matinee prices for his revue, "A to Z," at the Prince of Wales Theatre. Stalls are now 7s 6d, dress circle, 5s, and the gallery 1s 6d.

Other managers are expected to reduce admission prices for their attractions.

### "DEBURAU" TOO PROFESSIONAL

LONDON, Dec. 26.—"Deburau," the American play, which met with great success in New York, did not do well at the Ambassador Theatre here. The decision seems to be that it was too "professional" for the lay-public. Robert Courtneidge will present at this theatre a new play entitled "Clothes and the Woman."

### ROBERT ATKINS RECUPERATING

LONDON, Dec. 26.—Robert Atkins, producer for the Shakespeare plays, underwent a serious operation Saturday. He is progressing favorably, according to latest reports.

### "OLD JIG" FOR LONDON

LONDON, Dec. 26.—"Old Jig," which was produced at the Folkestone four weeks ago, will remain on tour until after Christmas, when it will be seen in a London theatre.

### TO BAR CHILDREN

LONDON, Dec. 26.—Among the new conditions adopted by the "L. C. C." (London County Council) for granting licenses to theatres is one which seriously affects American films—that no child under 16 years old shall be allowed to see "public" pictures unless the child is accompanied by a parent or guardian. This has caused widespread resentment here, and movie men declare it means a great setback to their business.

The conditions make a difference between universal and public films, the first including principally current events and educational topics, but "public" films include the usual run of dramas and comedies passed by the Board of Censorship, over which the "L. C. C." has control. The "L. C. C." holds that it cannot eliminate from the films all references to passion, crime and other subjects dealt with by literature of the stage and, therefore, it is necessary that young folks who cannot readily understand these things should not see them.

This ruling does not become effective until next July because of the disaster to exhibitors for contracts already made.

### "SIGN ON DOOR" SCORES

LONDON, Dec. 26.—"The Sign on the Door," an American play, which met with success in New York, is pulling strong at the Playhouse here, and the outlook is excellent. George Tully has replaced Godfrey Tearle, now in the "Faithful Heart," and is doing exceptional work. His characterization is perfect. The drama will be played twice daily throughout Christmas week.

### PLAY FOR MONKEYS

ROME, Dec. 26.—The first play ever devoted solely to monkeys will be seen here shortly with the presentation by the Ruggero-Borelli-Talli Company of a play called "The Island of Monkeys," which will open the season for this company at Milan. The play's locale is a forest and is based on a fable. It was written by Luigi Antonielli.

### "MY SON" TO BE SEEN

LONDON, Dec. 26.—On Monday next at the Devonshire Park, Eastbourne, Henry R. Smith and Frances Ivor will present a new play entitled "My Son," in four acts, written and staged by Herbert Thomas. The following cast has been announced: Townsend Whitling, Frances Ivor, Arthur Pusey and Charles Young.

### "WOMAN TO WOMAN" CLOSES

LONDON, Dec. 26.—"Woman to Woman" ended its run at the Globe last Saturday. Two companies of the piece are to be sent out on tour in the near future. On Tuesday Irene Vanbrugh and Dion Boucicault will produce a new play in three acts, written by A. A. Milne, entitled: "The Truth About Blayds."

### "THING THAT MATTERS" OPENS

LONDON, Dec. 26.—Robert Courtneidge and Richard Burton opened their new play entitled "The Thing That Matters" at the Strand last Thursday. The play was written by F. Britten Austin, and Kyrle Bellew, Lady Tree and Arthur Bourchier will have the leading roles.

### "CARD PLAYERS" TO BE SEEN

LONDON, Dec. 26.—Denys Grayson and Lyn Harding will present Haddon Chambers' last play, "The Card Players," at the Royalty after the closing of the "Speckled Band," which was closed at the St. James, and removed to the Royalty for a Boxing Day engagement.

### ACTORS SAIL FOR U. S.

LONDON, Dec. 26.—Edmund Gwenn and C. M. Millard have sailed for America to join Marie Lohr, who is due to open at the Eltinge Theatre in New York on January 23 in "The Voice from the Minaret."

**Jean** and **Katherine King** will open at Oswego on Jan. 19.

**Texas Guinan,** picture actress, is preparing a western sketch for vaudeville.

**The Hedegus Sisters** opened their violin and musical act this week in Providence.

**Lee White,** the song writer, is ill, suffering from an acute attack of laryngitis.

**Anger and Adelon** open their new act at Oswego, New York, for a route, Dec. 29th.

**Charles Jones** will spend the winter months touring through Florida for his health.

**Florine Miller** is taking care of the Sam Morris office during the absence of the latter.

**Doris Keane** opens in her new play, "Czarina," Jan. 19, at the Apollo Theatre, Atlantic City.

**Mack and Lane** are in New York after an eight weeks' tour for the middle west Keith circuit.

**Bud Heims** and the **Lockwood Sisters** will resume their tour of the Loew circuit this week.

**Rush Jermon** has several "Sawing the Woman in Half" acts playing through New York State.

**Curtis and Fitzgerald** open in Detroit the 29th of December. They are routed over the Sun time.

**Jean Southern,** of Eddie Riley's "Annebelle" company, is ill at the Roosevelt Hospital, New York.

**Hugh Schubert** has written the incidental music for the new Hurtig-Shubert production, "The Green Jade."

**Frank Bush** opens his act at Toledo, Dec. 29 for a tour of the Sun time. Direction of Harry A. Romm.

**Bianca Robinson** has joined a stock company in Trenton, where she will assume the role of leading lady.

**Cahill and Romaine** return to New York after a year's absence, opening at the Bushwick, Brooklyn, this week.

**Mr.** and **Mrs. Geo. Rose,** of the team of Spencer and Rose, announce the arrival of a daughter, born on Dec. 18.

**Anthony Paul Kelly** will be the Frolicker at the Friars' entertainment on Jan. 15, to be held at their clubhouse.

**Lorimer and Hudson** opened their act at the Palace Theatre, Chicago, Christmas Day, for a tour of the Pan time.

**Gypsy Corrine** has just returned to this city after having played an engagement at a fashionable Lakewood hotel.

**Claire Devine** is doing a "single" over the Loew circuit, having deserted burlesque for the remainder of the season.

**Donna Montran,** with **Murray Walker** and **Walter Davis,** opened in Philadelphia, last Monday, in a song and dance skit.

**Adrian,** the brother of **Henry Lewis,** will open his three people act in Toledo this week, for a route over the Sun time.

**Bobby Bernard and Company** opened Monday at the Fox's Bedford Theatre, Brooklyn, direction of **Harry A. Romm.**

**Arthur Ashley** has been engaged for one of the principal parts for a newly formed company of "The Man Who Came Back."

**John Charles Thomas,** now appearing in Shubert vaudeville is to give a concert at the Symphony Hall, Boston, on Sunday next.

# ABOUT YOU! AND YOU!! AND YOU!!!

**Helen Menken** has been engaged for the leading part in the new show of Kilburn Gordon, scheduled for early spring production.

**Arthur Prince** has been placed with Lt. Thethion's sharpshooting act, which opened at the State Theatre, Newark, Monday.

**Al Herman,** of the Al Herman Amusements, is back at his desk after an absence of three weeks due to a nervous breakdown.

**Fletcher Norton** is playing the Shubert time in a new act with La Sylph, called "Behind the Mask." This week he is in Cleveland.

**Jerry Devine** has been engaged to portray the character of "Billy," in John Barrymore's embryo production of "Sherlock Holmes."

**Irene Castle** is headlining the B. F. Keith vaudeville bill in Boston this week. She will be seen in New York within the next fortnight.

**Harry** and **Nita Rose,** former vaudevillians, and this season with the burlesque show "Sugar Plums," are returning to vaudeville.

**Jack Mason** and **Jack Cook** have split a partnership of four weeks' standing in an act entitled "Idle Roomers." Both will do "singles."

**Johnnie Morris** and **Edna Towne** will star in Jean Bedini's "Fairy Tale Follies," which opens at Shubert's house in Newark on Jan. 2.

**Max Teuber,** producer of "Shadowland," the vaudeville novelty, and **Adele La Luce,** principal danceuse, were married Saturday in Pittsburgh.

**Edith Harcourt** is a member of the Forbes Players, a stock company now playing at the Warburton Theatre at Yonkers, New York.

**Follette, Pearl and Wicks** have reunited after having been separated for the past four weeks. They will resume their old act, "The Coal Drivers."

**Hilda Lockman** has joined the "Hanky Panky" production, and will be seen in the role of Olivet at the opening of the play at the Century Roof.

**Waite Hoyt** and **Tommy Gordon** are playing in New York for the F. F. Proctor theatres. They will play every Proctor house in New York.

**B. S. Stewart,** of the Rosalie Stewart office, left Thursday for a European trip. He sailed on the S. S. *Orbito.* The trip will last about two months.

**Karyl Norman,** "The Creole Fashion Plate," was forced to remain off the bill at the Flatbush for a day last week through temporary loss of voice.

**Peggy O'Neil** and her sister, **Dixie,** have joined the Marty Brooks' act, the "Love Farm," which will open for a tour of the Poli circuit on January 2.

**Lee Hing Ching,** human calculator, has been routed over the Gus Sun time, and will open in Watertown, March 13, under the direction of Buddy Shepherd.

**Eddie Leonard,** who recently recovered from a severe throat operation, is back in vaudeville and is headlining the bill at the Majestic, Chicago, this week.

**Valda,** with **Lynn Burno** at the piano, will open at the Temple Theatre in Detroit, Jan. 2, after having played around New York for the past few weeks.

**Arthur Shields,** formerly of Edwards and Shields, has been engaged for a leading role in the Lewis and Gordon act, "The Fizzle," written by Will Cressy.

**Carl Hunt,** formerly company and house manager for the Shuberts, and now one of the newest producers of this city, has filed application for membership in the P. M. A.

**Elvia Bates,** the agent, has been confined to her home for several days suffering with a severe cold. She expects to be back at her desk by the latter part of the week.

**Marguerite Forrest,** late of "We Girls," has been added to the cast of the new piece, scheduled for early production by Augustin Duncan, entitled "Steamship Tenacity."

**Baraban & Gross,** in a novel dance creation, are now playing the Keith houses in the metropolitan district, having completed an extended tour through the states.

**Michael Byrne,** of the Eight Byrne Brothers, now a chaplain in the Atlanta Penitentiary, is critically ill in the Attanta Hospital, suffering from a nervous breakdown.

**Murray Phillips,** the dramatic agent, has added a motion picture department to his offices and has several of the local producers under contract for the supplying of film casts.

**Lupino Lane,** the English comedian, who scored a hit in "Afgar," has left the speaking stage and is now in California preparing to commence work on a film for William Fox.

**Manager Raleigh Dent,** of the Lyceum Theatre, Memphis, who has been in a hospital for an operation for mastoids, is improving, and will probably resume his duties again in a few days.

**Harry Fauber,** the vaudeville agent, is receiving the congratulations of his friends over the birth of a young daughter, who arrived at his home last week. The child is to be named Ora.

**Clifford Dempsey,** who appeared last season with the touring company of "Honors Are Even," has been engaged for one of the principal roles in the new Brady show now in rehearsal.

**Kilbourn Gordon** is to put on a second show after the first of the year. No title has been announced, although the play is to be taken from Ethel Kelly's novel, "Beauty and Mary Blair."

**Jennie Dickerson** and **Marguerite Forrest** have been added to the cast of "The Steamship Tenacity," which opens on Monday next. This will be the first performance of the play in English.

**Macklyn Arbuckle,** who has just completed his film work in "The Prodigal Judge," is spending the holidays at his home in Waddington, N. Y., a small town in the northern part of the state.

**Bud Reo,** of Reo and Helmar, received the 32d degree in the Masons last week, and was also initiated into the Shriner's Lodge, the social organization of the Masons. All this took place last week.

**Steve O'Neill,** catcher for the Cleveland Americans, will appear in vaudeville on Jan. 9, at the Poli's Theatre, Worcester. O'Neill will be assisted by his two sisters, both of whom are on the stage.

**Belle Baker, Anatol Friedland and Co., Franklyn-Charles and Co., Bert and Betty Wheeler, Rogers and Allen, Holmes and La Vere,** played at the Keith Sunday concert at the New Amsterdam Theatre.

**Pierre M. Arnaud,** formerly a single in vaudeville, was elected head of the new film organization, The Akra-Sales Corporation, at No. 1674 Broadway. The company will deal in exportation of films.

**Walter Hubbell** is playing the part of Lord Mount Severn in the production of "East Lynn," at the Warburton Theatre, Yonkers. This is his first appearance at this theatre since his return from California.

**Betty Jones,** the dancer, with the "Passing Show," leaves that company at the close of its Philadelphia engagement in five weeks and will enter vaudeville with Margaret Wood also of the Shubert production.

**Joe Roberts,** the banjo player, is to play the eastern time after finishing his seventh year for the Pantages circuit. It will be his first vaudeville tour of the east. He is scheduled to play the F. F. Proctor houses here.

**Lieut. Ely M. Behar,** a non-professional, of No. 155 East 34th street, New York, was awarded the B. F. Keith prize of $100 for the best poster design in the B. F. Keith Poster Contest, announced some weeks ago.

**Charles A. Jones,** the cabaret agent, will leave for New York for Florida the first of February to join his wife. He will remain in Florida for the rest of the winter. During his absence Jack Bankoff will have charge of the office.

**Gus Edwards,** at the end of the present season, is to retire from the theatrical profession. It was stated that he will start a school of applied arts, preparing for the stage. Mr. Edwards arrives in New York the first of March.

**R. N. Dakin, Sturges, Wilcox, Jarvis, Misses Kelley, Anthony, Peggy Kelley,** and **Miss Mannion,** the house staff of the N. V. A. Club, have handled, sorted and forwarded over 125,000 pieces of mail belonging to performers over the Christmas holidays.

**Tom Gray,** now over seventy years of age, and who for years was with Denman Thompson in "The Old Homestead," has retired and is living in Ogdensburg, N. Y. He is being cared for by a theatrical organization and is passing his old age pleasantly.

**Will Lacey** and **Partner,** recently returned from a three-year engagement abroad, have been routed over independent circuits for several weeks with their novelty and comedy cycling act. After their present booking they will open on the United time.

**Willie and Eugene Howard, Bard and Pearl, Green and Blyler, Regal and Moore, Llora Hoffman, Al Sexton and Girls, Milo?, Olga Mishka and Co., Armstrong and James,** and the **Apollo Trio** were on the bill at the Century Theatre Concert last Sunday evening.

**Mrs. Charles Martin** arrived in New York from Chicago last Saturday, and will remain here until Spring, when the Florida fairs open, and she and her husband will leave for Tampa. Mr. Martin is connected with the professional department of Irving Berlin, Inc.

On the bill at the Jolson's 59th Street Theatre, Sunday, were: **Lean and Mayfield, Johnny Dooley and Co., Kings of Syncopation, with Hattie Althoff and Carlos and Ines; Diero, Green and Blyler, Francis Renault, Walter Brower, Will Oakland,** and the **Paldrens.**

**Clare Eames,** dramatic actress, of Cleveland, is engaged to marry Sidney Coe Howard, the dramatist, of San Francisco. Miss Eames achieved fame last season in John Drinkwater's production of "Mary Stuart," and also played the lead in Mr. Howard's play, the "Swords."

## WANTS TO BAR B'WAY SIGNS

The Spearmint Triplets will no longer perform their intricate Swedish drills if the prediction made last week by Lawson Purdy, who devised the Zoning Law at present in effect, comes true.

Mr. Purdy made this prediction at the meeting of the New York section of the American Society of Civil Engineers, held in the Engineering Societies' Building at No. 29 West Thirty-ninth street. His statements were enthusiastically received by the members present.

The big advertising signs in the sections restricted under the Zoning Law for residential purposes will be the first attacked by the zoning advocates, said Mr. Purdy. All the elaborate electric signs north of Forty-second street—where most of them are—will have to come down.

The "Great White Way" may still be great if zoning is applied to outdoor advertising, but it will no longer be white.

"Hideous and disgraceful," is the description Mr. Purdy applies to electric-sign lighted Broadway.

"I think the time has come," he declared, "when we ought to be ready to say that the buildings on the north side of Forty-second street, ought not to have signs affronting our eyes as we stand on the steps of the Public Library.

"The time is not far distant when these signs will not be allowed. I am inclined to believe that outdoor signs, with the exception of the small sign advertising what may be sold or made on the premises, ought not to have any place on the public streets, in railway yards or in any other place where they can be seen."

The huge electric signs which are the signposts guiding the homeward path of the night-prowling New Yorker will have to go! No longer will the pretty cat chase the bouncing silk spool; no more will the sleepy pajamed child advise theatre-goers that it is time to retire; the soundless giant bell which swings high above the north end of Times Square will swing no more, the myriad-bulbed target declaiming that it stands for a Successful Impact—all, all will disappear, if Mr. Lawrence Purdy's prediction comes true.

## SIGNING CIRCUS ACTS

"Zack" Terril and W. E. Wells, general manager and equestrian director of the Sells-Floto and Buffalo Bill combined shows, are spending the week in New York City in search of material for the coming circus season. The show will open for its pre-season date at the Coliseum, Chicago, April 23. Among the feature acts engaged for the coming season are Herberta Seeson, the wire dancer, The Hanneford Family and Poodles, The Flying Nelsons and Riding Hodginis.

## RECASTING "JAP-AN-TEA"

The vaudeville act "Jap-An-Tea," a comic opera skit with a cast of four people, now playing on the independent circuits, is being re-cast and re-staged by Billy Koud after which it will open next week on the Pantages time.

## "DEMI VIRGIN" CLEARED

Al. H. Woods' play, "The Demi-Virgin," was cleared of the charge of being indecent and immoral last week when the charges against the producer of having produced an impure play were dismissed by the New York County Grand Jury in the General Sessions Court.

The charges against Woods had been brought by Chief Magistrate McAdoo, who investigated the complaints of a number of private citizens who had seen the show. Originally to have been tried in the Special Sessions Court the case against Woods was transferred upon application to the Court of General Sessions where it would be tried by jury.

At the trial, held last week in General Sessions, the jury listened to the reading of "The Demi-Virgin" by Assistant District Attorney Murphy, and also to testimony given by Mrs. Herbert Glover, of No. 547 Madison Street, Brooklyn, wife of a clergyman, who is associated with the Better Public Shows Movement; Edward H. McGuire, of 51 Chambers Street, also connected with the Better Public Shows Movement; Chief Magistrate McAdoo, Police Lieut. Duffy, who made the complaint; John S. Sumner, Secretary of the Society for the Suppression of Vice, and a number of others, all of whom expressed the opinion that the play was immoral.

A. H. Woods would make no comment upon the action of the Grand Jury in dismissing the charges brought against him, other than to say that the action was sufficient for him.

## TO EXCLUDE UNPATRIOTIC FILMS

The State Motion Picture Commission which has been in existence for several months will ask Governor Miller for specific authority to exclude unpatriotic films from the screen and for increased authority as well as more deputy commissioners. The requests are not yet in shape but will be included in the report of the commission which is due to reach the Governor January 15.

Regarding unpatriotic films, Joseph Levenson, of the S. M. P. C., said that such pictures were not specifically banned, but may come under the head of those that might incite crime. "Pictures that are being produced to-day," he said, "are not of that trend, but there are many old films on the market that are being revived and we have had many complaints about them. Most of the film manufacturers are co-operating with us to a certain extent. A number of producers promised to advise us during the making of a questionable picture, but so far few have kept their promise."

## BASKET BALL TEAM FORMING

The N. V. A. basket ball team has been organized to play over the winter months and its Captain, Don Roberts, is seeking recruits in the vaudeville field. Among those selected so far are Val. and Ernie Stanton and Jack Mason.

## MONTREAL OPEN SUNDAY

MONTREAL, Dec. 19.—Montreal's theatres were all open on Sunday, the recent instructions issued by the City authorities having allowed them time to cancel Sunday performance arrangements, and not having specified how long a time they might have. The theatre managers, however, are uncertain as to the chances of being open next Sunday.

The vaudeville house presented the usual performance, the Gayety offered burlesque and the St. Catherine Street East theatres played French drama.

A contribution to the discussion aroused over Sunday performances offered on Saturday by Mr. B. M. Garfield, manager of the Gayety, who resents the suggestion that the opening of his theatre has been the cause of a general ban. Mr. Garfield said that he would obey any instructions issued from the City Hall, adding that the law has always been carried out at the Gayety. "The Gayety will open on Sunday evening," said Mr. Garfield, "after that it will close on Sunday evenings if that is the desire of the civic officials, or it will offer a programme considered suitable.

As to the character of the performance seen at this theatre Mr. Garfield said, "The Gayety today is offering as clean and respectable performances as any theatre in the city of Montreal." He said that any woman who attended would find nothing objectionable on the stage of that house. Mr. Garfield expressed himself in favor of clean Sunday amusement and suggested that the question of Sunday performances should be left to a plebiscite of the taxpayers.

The question of Sunday opening is regarded as a most important one by managers of the various houses, pictures, vaudeville and drama. It has been estimated that between 60,000 and 75,000 persons patronize these establishments on Sundays.

## PEGGY PARKER IN NEW ACT

Peggy Parker, formerly of the team of Buzzell and Parker, who had retired from vaudeville following the dissolution of her partnership with Eddie Buzzell, has returned to vaudeville with a new act which she opened at the Hippodrome Theatre, Cleveland, this week.

Miss Parker is assisted by four boys and will tour all the western Keith time before appearing in New York.

## ACTS AT MAXINE'S

Maxine's restaurant which re-opened last Saturday under new management now has five acts of vaudeville as entertainers, in addition to the orchestra. Ladeaux and Macchai, Stewart Sisters, Marcia Moore, Delphie Daughn and Warner and Corbett have been booked there by Bill Curtiss.

## ALPHIA GILES CLOSING

SYRACUSE, N. Y., Dec. 26.—Alphia Giles will close with Harry Hastings "Knick Knacks" this week in Utica. Billie Mattie Quinn has rejoined the show. She opened in Rochester last week.

## MUST PAY $100 WEEKLY ALIMONY

In a reply made on Saturday, by Mrs. Kenneth Harlan, wife of the motion picture actor, when informed that in his answer to her action for separation he charged her with intoxication, Mrs. Harlan said that liquor might approach her lips but could never pass them.

Mrs. Harlan was known on the stage as Flo Hart, a former "Follies" girl, before her marriage to the late Fred Belcher, who was manager of the New York Offices of Jerome H. Remick & Co. Her present husband is now in Los Angeles and has been ordered by Supreme Court Justice Mullan to pay his wife $100 per week alimony pending the trial of the action.

In his answer the movie actor brings in the name of Henry Lehrman, who was prominent a few months ago as the manager of the late Virginia Rappe.

Harlan and Miss Hart were married eighteen months ago. In Mrs. Harlan's complaint she alleges that he frequently mistreated her by throwing her in the gutter, used vile language and at one time tried to throw her out of a window, besides blackening her eyes.

In his answer to the complaint, Harlan says, that "while under the influence of liquor, his wife was unpleasantly noticeable in public." He declared that one evening while the couple were living at the Ambassador Hotel, his wife became intoxicated and sat down on the street in the middle of Park Avenue, directly opposite the hotel and then did a dance that failed to meet with his approval. He states further that during last July, he met Mrs. Harlan at Long Beach in the company of Henry Lehrman and another movie actor, that he (Harlan) engaged in an altercation with Lehrman, as the result of which he was summoned to court by his wife, but the complaint against him was dismissed.

In order to show that he was in love with his wife, the actor quotes letters which he alleges she had written him. One of these letters says: "Darling, the way you have trained your temper so will I train my tongue. Don't say I do not love you any more for I do, even though I may say other things. Be generous to me."

Mrs. Harlan said: "It is ridiculous to charge me with intoxication. I smoke, but do not drink as I cannot stand liquor. I have spared my husband some of the charges I could have made against him. These eighteen months have shattered my health and whatever suicidal impulses I may have had were the result of his cruel treatment of me."

## "CLOG DANCE" BOOK ISSUED

Miss Helen Frost, instructor in physical education, Teachers' College, Columbia University, is now conducting classes in clog dancing at the college for students who are studying to become teachers of physical education.

Miss Frost is the author of "The Clog Dance Book" recently published by A. S. Barnes and Company.

BACK TO MY FIRST LOVE
B. F. Keith's Vaudeville
This Week { Keith's Palace, New York
Keith's Riverside, New York
as ever your own
AL. HERMAN
THE BLACK LAUGH—THE ASSASSIN OF GRIEF AND REMORSE
DIRECT FROM THREE YEARS WITH
THE GREENWICH VILLAGE FOLLIES
ROUTED THROUGH ROSE AND CURTIS FOR ENTIRE KEITH CIRCUIT. SAILING JUNE 3 FOR EUROPE

## CURTAILING PRODUCTIONS

The majority of New York producers have decided to take a theatrical holiday, for several of the managers are going to stop producing new plays for the rest of the season, while many others are going to cut down in both salary and production to a minimum.

There are a number of reasons given for such action being taken, the chief curtailment being the slackened business and the disposition of theatregoers to attend shows sparsely, even when the show had received good notices. The reason for not sending shows on the road, where a financial success is often found, after an unprofitable engagement in New York, is due to the high cost of railroading, and the town managers wanting a larger percentage of the receipts. In a great many instances the producer cannot stand this as his "overhead" is too heavy.

At the Mark Klaw offices, a representative said that the firm would make no more productions this season. Mr. Alonzo Klaw said: "We might have sent 'Sonya' on the road, but we decided to hold it over. 'We Girls' would have also done well on tour, more especially in Boston, where Mary Young has a very large following, but we have decided not to send this out before next season because of conditions. It is a fact that the public is not going in extensively for plays now that has influenced us."

Morris Gest, of the firm of Comstock and Gest, said that during the early part of the season they had contemplated bringing over from Paris, Lucien and Sacha Guitry, as well as a French musical comedy, but that under the existing conditions, neither he nor Mr. Comstock would produce any new shows this season, and that they would just concentrate on keeping their four spectacles, "Mecca," "Aphrodite," "Chu Chin Chow" and the "Wanderer," going on the road. He said that proved successes were doing from thirty to forty per cent less this year than last year on the road.

Wagenhals and Kemper returned to the producing field two years ago with three new shows and it was expected that they would keep up this average each season, but they will make no new production this season. However, they will present a company of "The Bat" in London next month. This will make a total of eight companies, here and abroad of this melodrama. A member of the firm said that they would be satisfied with the profits from a tried production, rather than to risk a large amount of money on new ventures.

"Enter Madame" will be produced by Brock Pemberton in London early in January instead of being represented here. He said if he made any productions here at all it would not be until late spring.

William Harris, Jr., is reducing his activities and will enjoy long sojourns in Europe. It was said at his office that there were no new announcements to be made but that he was apt to take up any play that might suddenly appeal to him.

John Golden, who has during the past few years produced several outstanding successes, will make no productions until the spring. He has two plays, "The Spite Corner" and "Happy New Year," which he has already tried out, but at his office it was stated that it was the present condition in the theatrical business that was holding him back, as it was not his custom to hold plays until six months after they had been tried out.

Oliver Morosco has two plays on tap; one is a South Sea Island romance, and the other a Harvard prize play, but he is taking a rest for the present. His new presentation of Miss Charlotte Greenwood in "Let 'Er Go Lettie" will not be presented in New York until some time during February.

"Superstition," a new play by Col. Jasper Ewing Brady, will be tried out by L. Lawrence Weber next month. Mr. Weber said, "I had fully intended to present a new play by William LeBaron and another by an unknown writer, but this is the only production I will make because of business in the theatres.

At the George Broadhurst offices it was stated that Mr. Broadhurst would produce absolutely nothing until next season.

Max Marcin and Winthrop Ames are also resting, the latter deciding not to venture beyond "The Green Goddess" this season.

William A. Brady will try out another production out of town in the near future.

Charles Dillingham has made practically all the productions he has had scheduled thus far.

After the opening of "The White Peacock" in New York, Edgar Selwyn will sail for India, leaving four productions hanging fire.

## GOOD XMAS DAY BUSINESS

Though not the best Christmas audience of recent years, the theatres were well filled last Monday. Empty seats were noticeable in many houses, but in view of the fact that the year has been a bad one, theatre managers were satisfied with the showing. One thing in favor of the theatres was that the holiday was a week end one with the result that theatre patronage assumed larger proportions than it would otherwise.

It is estimated that entertainment houses of all classes, including movie theatre, legitimate and vaudeville, etc., played to a gross of $750,000 over the week end, the extra matinee helping out. About 1,000,000 people from the city, and visitors went to the various shows, it is figured.

## FIRE AT THE AUDUBON

Several firemen were hurt fighting a fire that for a time threatened Fox's Audubon Theatre at 166th street and Broadway, early Monday morning. The flames swept through the northern part of the building which is a two-story triangular block, and the damage was estimated at $150,000. The theatre itself was not damaged but for the lobby which was partly filled with water. Three pet seals belonging to an act playing the theatre had to be removed as a result of the smoke and possible danger.

## MANY SHOWS FOR KIDDIES

Theatrical producers have paid particular attention to the needs of children at the theatre this week and next, several shows being put on for their especial benefit. "Hanky Panky," a musical show with nursery characters opened Monday afternoon on the Century Roof for a two week engagement. Mother Goose, Jack Frost and other such characters were supported by a youthful chorus.

At the Manhattan Opera House, a series of entertainments are being given for young folks daily during the holidays. "Little Red Riding Hood" and similar plays are being put on.

Other houses in town are also catering to the children including the Strand Theatre having a Jackie Coogan picture this week.

## ACTS FOR THE CHICAGO

CHICAGO, Ill., Dec. 26.—It is rumored that the local office of The Shubert Circuit has approached Balaban & Katz in an effort to induce them to play Shubert vaudeville in their Chicago Theatre, which is located directly across the street from the State Lake Theatre, an Orpheum Junior house.

## DINNER FOR ACTORS

John P. Flannery and George Griffiths, the new owners of the Felix-Portland Hotel on West 47th street, gave a Christmas dinner to members of the profession who could not go home for their Christmas dinner. Mr. Flannery invited not only those who were stopping at his hotel but their friends and families as well. After dinner was served the dining room was cleared and a jazz band was brought in and a dance given. Among those present were Bert Earl and his eight girls; J. McKinney, Miss Purchase, Ed. Pardose, Chas. Gross, Betsy Ross, Helen Claire, Trixie Packard, Frank Donnegan, Bonnie O'Daire and Mr. and Mrs. John P. Westcott.

## BACK ON CARRELL CIRCUIT

CHICAGO, Ill., Dec. 26.—The Carrell Circuit announced this week that it had secured the bookings of the Casino Theatre, Marshalltown, Ia., and the Waterloo Theatre, Waterloo, Ia. Both houses were formerly booked by Carrell, who lost them about a month ago. Being dissatisfied with the new booking arrangements the houses returned to the old fold.


*A Feature of the*

**I. Miller Semi-Annual Sale**

*Now in Progress*

**Patent Leather and Black Satin**

Formerly $14.50

**$10.95**

Other Sale Opportunities

47 Styles $8.95 — 59 Styles $6.85

**I. MILLER**

1554 Broadway
New York

State and Monroe Streets
Chicago

*World's Largest Producer of Theatrical Shoes*



# A HAPPY NEW YEAR TO ALL

# ALMA NIELSON and Co. IN "BOHEMIA"

**NEW YORK TELEGRAPH**
BY SAM McKEE
(Dec. 19, 1921)

**Alma Neilson and Her Dancing Artists Score in a Greenwich Village Scene**

A combination of colorful scenes with a happy blending of melody, dancing and snappy dialog pleased two big audiences at the Columbia Theatre's special Sunday shows yesterday. Alma Neilson and company "stopped" the show with a scene in the Bohemia of Greenwich Village.

"This is no time for weal or woe in an artist's studio when we are changing night into day," was the vocalized introduction.

Two singing and dancing "artists" were liked. Miss Neilson scored in ballet numbers, high kicking and acrobatics. So persistent was the audience at the matinee in its enthusiasm that Miss Neilson, in responding, injured the ligaments in her ankle.

**BALTIMORE AMERICAN**
(Dec. 20, 1921)

Individual honors of the program must be presented to Miss Alma Neilson, who appears with a supporting cast, consisting of two young men dancers and three girls, who form an orchestra. Their number is labeled "Bohemia," during the course of which Miss Neilson provides some of the most sensational dancing witnessed here this season. Miss Neilson performs the modern day eccentric dances as gracefully on the tips of her toes as the average dancer in soft-shoe fashion.

***Dec. 26, 28, B. S. Moss' Regent. Dec. 29, 31, Keith's Boro Park. Jan. 2, 1922, B. F. Keith's Royal***

**DIRECTION, LEW GOLDER**

# MELODY LANE

## MUSIC YEAR OF 1921 IS ONE THAT WILL BE LONG REMEMBERED

### Never in History's Business Has So Many Changes Occurred—Entire Industry in Process of Reconstruction—Music Men Looking to New Year With Hope

The year of 1921, now almost over, will be long remembered by music men, publishers, writers, mechanical instrument manufacturers, record makers, in fact every one connected with the industry will look backward upon the year with mingled emotions.

The industry has gone through a process of reconstruction still far from complete, and the leaders of the business are looking forward to the coming year with hope and expectations.

A change in the price of songs, especially those known as "popular," has had much to do with the new conditions, and this combined with the type of songs issued combined with the big general business reconstruction of the entire country, is responsible for the changes.

The orchestra, especially the organization that plays for dances and receptions, came into its own this year. The dance craze combined with the pleasure which music lovers derived from hearing the novelty bands did much to place them in the front of entertainers.

The big craze for phonograph records and rolls, also contributed their bit to the popularity of a certain type of tune, and this also had its effect on the music business.

A new type of song made its appearance, a song infectious in melody when played by one of the popular orchestras, or heard on the records but singularly lacking when played or sung by the average musician who had purchased it to take home. This type of song, which for a time flooded the market, while a big success on rolls, records and with the orchestras, did not do so well as a seller and this started a sales slump which has for months continued.

Carried away by the success of the big orchestras, record makers and roll manufacturers, the music men labored hard to put out the type of song which suited them. In this many succeeded, although from sales standpoint, the numbers did not do as well as expected.

A well known phonograph record man, in discussing the conditions said: "The music men forgot the singers, they did not issue songs, but numbers suitable for the records and orchestras. This hurt the sales, for a song purchaser in taking a number home, which he had heard played by one of the crack orchestras, found that it sounded entirely different when played on the piano and sung by an amateur."

In the old days, the singer of popular songs came first, he made the hits. During the past year or so he has been neglected. The orchestras have boomed the numbers, some of which have been put over to big dancing hits but there has been a decided scarcity of the big popular song success which every one sang and played.

The singer in vaudeville and in other amusement places made all the big song hits of the days gone by. He is necessary, in order to accomplish the same thing again, and writers and publishers should not for a moment neglect him.

The music business, long one of the country's standard industries, is bound to return to its former degree of prosperity. In order to assist in bringing this time to pass, music men must concentrate all their efforts on the best numbers, the songs of tuneful melodies and clever and bright lyrics. In the launching and intensive exploiting of these numbers, the music business will again return to its former condition.

### SAVED NORA'S ACT

Two pianists from Irving Berlin's staff, Harry Akst and Chas. Rosoff, went to the rescue of Nora Bayes' act when her pianist, Dudley Wilkinson, was taken suddenly ill while playing at the Forty-fourth Street Theatre last week. Wilkinson knew all of the music used in the act by heart, and in order to play the piano accompaniment to Miss Bayes all of the music had to be hummed to Harry Akst, and after he wrote copies he and Rosoff went to Hartford with the act.

Akst is to play until Rosoff can memorize the score. Akst at one time was Miss Bayes' pianist.

### MITTENTHAL INCREASES SPACE

Jos. Mittenthal, Inc., has leased several times the space they now occupy, adjoining the present quarters on the fourth floor of the Hilton building, and will use the additional offices as a professional department and stock room.

### RICHMOND OPENS ON JAN. 3RD

The Richmond Music Supply Corp., a new music jobbing house headed by Maurice Richmond, will open for business at No. 133 West 41st street, on January 3. Max Mayer is treasurer of the new company.

### GILBERT RELEASES NEW ONE

L. Wolfe Gilbert has written a new waltz ballad entitled "On a Moonlight Night," which is now on the floor and coming to the front as his best number.

### NEW OFFICES FOR TRIANGLE

The Triangle Music Publishing Co. has leased the offices on the fourth floor of the Broadway Central building, formerly occupied by the Harrison Music Company. The firm expects to move into their new home about the latter part of January, and will work on their new numbers, "Thrills," "Carolina Blues," "There's Only One Man That Can Satisfy Me," and "Waltz Me, Sweetie, Waltz Me."

### BROWN BACK IN MUSIC

Seymour Brown is now associated with Albert Von Tilzer and Neville Fleeson in the A. V. T. Music Publishing Company, after being out of active music publishing circles for three years, during which time he wrote plays and sketches. He was at one time connected with Jerome H. Remick & Co., and among other songs wrote

### NEW FEIST SONGS

"Thanks to You," a waltz ballad by Howard Johnson, Sam Landers and Violinsky, and "All That I Need Is You," a fox-trot ballad by Lester Santly and Abel Baer, have been released by Leo Feist, Inc., and will be among the new songs pushed the coming year.

### BERLIN MGRS. IN N. Y.

Harry Pearson and Archie Lloyd, Philadelphia and Boston managers, respectively, of Irving Berlin, Inc., are in New Work where they will stay until after the holidays.

### RECEIVER FOR ARTO CO.

Following the application of E. C. Mills, of the Music Publishers' Protective Association, acting for a number of music publishers, a receiver for the Arto Company, a record making concern, of West Orange, N. J., was appointed last week by the Federal Court. The receiver, Daniel F. Minihan, is directed to file a bond of $25,000 and is to continue the business of the company.

The liabilities of the Arto Company are stated at $185,000. The assets include the plant, listed at $216,000 and bills receivable, $132,000.

The general slump in the music busines is given as the cause of the financial troubles of the concern.

### DROP IN RECORD STOCKS

Columbia Graphaphone stock hit three for the common on the Exchange last week, while the preferred was sold at 11 1-2. This is not the low record for the year, as for a short time the common stock sold at 2 5-8, while the preferred hit 9 1-4. During the year record stocks have dropped terribly due to general business depression. Columbia preferred at one time during the past twelve months sold for 62 1-4, while the common hit the high mark of 12 3-4.

### BONUS FOR FEIST STAFF

All of the employees and members of the staff of Leo Feist, Inc., participated in a cash bonus distribution made last week. The news of the distribution created considerable comment throughout the music field due to the fact that business conditions are such that the matter of bonuses this year is practically a dead issue. At the Feist offices, no information regarding the amount or method of payment of the bonus would be given.

### PUBLISHERS IN BIG DRIVE

London music publishers are in a big drive for professional singers and are flooding the theatrical papers with advertisements of their new songs. Last Week's issue of The Stage carried a two-page spread for Francis, Day & Hunter; B. Feldman had a four page supplement, Lawrence Wright two pages, and Herman Darewski a page.

The pantomime season is about to open and this is one of the big reasons for the drive.

### HANDY BACK AT DESK

W. C. Handy is back at his desk after an absence of three months as a result of an illness that seriously impaired his eyesight for the time being. The firm of Handy Bros. is putting out two new blues numbers for 1922, "Jealous Blues," by Prater and Huntington, and "Hard Time Blues," by Farrell, Sizemore and Mack, being the songs.

### LITTLE OUT OF MUSIC CO.

George Little, the song writer, has withdrawn from the recently organized firm of Little & Hanbury, music publishers, and has returned to Chicago. The firm will continue at its offices in the Gaiety building under the management of Harry T. Hanbury.

### BEHIM WITH HARMS

Arthur Behim, well known in music publishing circles, is now on the professional department staff of Harms, Inc. Mr. Behim was for some time with Waterson, Berlin & Snyder, and more recently with Shapiro, Berstein & Company.

### FRANKLYN WITH BERLIN

Abe Franklyn is now connected in the professional department of Irving Berlin, Inc. Mr. Franklyn is the husband of Elsie White with whom he was formerly in vaudeville.

### THE LEADSHEET

Arranged by M. H. S.

We doubt whether any business house has occasion to use as many holiday cards as the average music publishing firm. One professional manager sent out more than five hundred telegrams to performers wishing them A Merry Christmas and a Prosperous New Year, and in addition to the telegrams he mailed nearly a thousand cards. Max Winslow, we think, holds the record. (L. Wolfe Gilbert, after sending out a raft of greetings, saw us coming and yelled to his secretary, "Here comes Mr. Leadsheet, give him his card now.") But it's the spirit that counts, and the relations between theatrical folk and music publishers is of a cordial and mutual nature not equalled in every industry.

An item was printed on this page last week to the effect that a high class ballad was written and placed with a local publisher by a young woman who was a member of a prominent Southern family and who had recently completed musical studies abroad. This is what a note said accompanying a copy of the song in question. The writer later assured us he wasn't kiddin'.

"——it bears the sub-title, 'Come Fly with Me,' and her publisher declares that it is flying all over the place. She is a direct descendant of Aaron Burr on one side of the house and of Dolly Madison, wife of a former President, on the other. She comes naturally by her music, her father having eloped with her mother while the latter was on her way to take a piano lesson."

It's a cosmopolitan procession of performers that trip into the professional department of the McKinley Music Company, where Dave Ringle holds forth. Hawaiian acts come in after "My Hawaiian Melody"; "Wop" acts come for 'Italy." But as it happens they who ask for "Main Street" are not hicks. Vincent Sherwood is thinking of putting out a Swedish ballad and give the Swede acts a chance to see the McKinley plant.

Willy White, well known in theatrical circles, is back in town after a long vacation, but denies that he has been traveling in the Orient. At any rate he seems to be in an esthetic mood these days for he has written an Oriental composition entitled "Persianna" which he has placed with Fred Fisher. And the man who published Dardanella says he has another.

Included in the entries for the race for success, among the music publishers is Sidney C. Caine, until recently general manager for Jack Mills, Inc. He has the advantage of a thorough business education and is considered one of the best financial men in the music business. He has new ideas which are practical and, incidentally, talented in a musical way. At present he is confining his efforts to building up his business and has an excellent catalogue to start with which is half of the race won.

Frances Kahn, who was injured by an auto last week, has been removed from the Harlem to St. Marks Hospital, where she is occupying a private ward and being made as comfortable as the firm of Irving Berlin, Inc., can possibly arrange. Although one of her limbs is in a cast, she is able to sit up and receive her many friends. Miss Kahn is one of the most popular girls in the profession and her absence is more than missed on the Berlin floor.

An out-of-town trombone player wrote to a local band and orchestra man asking him if he could please tell him "How to put a laugh in a trombone like some of the musicians playing on the phonograph records." Maybe he can buy Harry Raderman's instrument.

# BURLESQUE

## AMERICAN LOSES INJUNCTION SUIT

### STOCK AT HAYMARKET

CHICAGO, Dec. 26.—The injunction sought last week by American Burlesque Association to Irons & Clamage, owners of the Haymarket Theatre, from producing stock burlesque there, thus keeping the American Wheel shows out, which have always played there, was denied by Judge Ira Ryner.

The American Burlesque Association claimed an exclusive contract with the theatre, whereby only its shows could play there, unless the receipts fell below a certain figure, and demanded an injunction, as the receipts had always been above the figure set. Irons & Clamage, through their attorney, Leon A. Berezniak, held that the contract was in restraint of trade, and Judge Ryner held with this contention and denied the application for the injunction.

The Haymarket opened wtih stock burlesque last Monday, although the "Pacemakers" show, which was booked for that week, was in Chicago ready to open.

### COLEMAN BACK IN BURLESQUE

Harry Coleman has returned to burlesque after a year's absence. He has been engaged by Billy K. Wells for the "Sugar Plums." Coleman was with James E. Cooper's shows several years and last season was with a Broadway production. He will open with the "Sugar Plums" in New Haven next week. The entire cast for the show, which will be new so far as the book is concerned, and a few of the principals, will be Coleman, Joe Freed, Ernest Fisher, Catherine Martin, Clara Hendricks, Tom Duffy and Hughie and Prest. A soubrette will also be engaged this week.

### EVOLENA GUTHRIE MARRIES

Evolena Guthrie, whose stage name is Miss Lee, of the sister act of Lee and Doris, was married Christmas Day in New York to James Henry O'Brien, Jr., the writer. Miss Guthrie and her partner are with the "Town Scandals" on the Columbia Circuit. She will remain with the show for the present.

### ASBURY OFF AM. CIRCUIT

Asbury Park is no longer on the American Circuit. The "Cabaret Girls" was the last show to play that house. Commencing this week with the "Cabaret Girls" the shows will play Long Branch Monday, lay off Tuesday and Wednesday, opening at Schenectady, Thursday.

### MGR.'S DAUGHTER SIGNS

Charlotte Lewis, youngest daughter of Sam Lewis, manager of the Majestic Theatre, Jersey City, has been engaged by James E. Cooper as ingenue of one of his shows next season. Miss Lewis is now rehearsing and will open shortly with one of Gus Edwards' acts for the balance of this season.

### LILLIAN BESSERT ILL

Lillian Bessert was compelled to lay off for several days last week while the "Garden Frolics" were playing the Empire, Brooklyn, on account of illness. Sadie Lyons and Violet Pearl took care of her part and numbers.

### MARGIE COATE IN VAUDEVILLE

Margie Coate, formerly with Herk and Hynicka's "Jingle Jingle" Company, opened in her new single on the Keith time at Parkersburg, W. Va., Dec. 26.

### WILTON FILLS WEEK

Joe Wilton and his "Hurly Burly" Company, playing the Orpheum, Montreal, this week, has been booked in the following cities for next week: Monday and Tuesday, they will play Kingston, Ontario; Wednesday, Brockville; Thursday, Friday and Saturday, Ottawa. They then go to Buffalo for the following week.

The route will be changed for the "Cabaret Girls," the show following.

### BABE QUINN IN N. Y.

Babe Quinn, soubrette of Gus Hill's number one "Bringing Up Father" Company, took a trip to New York from Hilsdale, Mich., to be with her family, during the lay off week before Christmas. She left New York last Friday to join the company, which opened in Detroit Sunday.

### JANE OLSEN WITH "MONTE CARLO"

Jane Olsen has taken Kitty McCormack's place as ingenue with Tom Sullivan's "Monte Carlo" Girls." Miss McCormack will not be able to rejoin the show until late in the season, owing to her recent operation for appendicitis in Newark.

### MAY HAMILTON MARRIES

May Hamilton was married in Philadelphia last week to James Robertson, of the advertising staff at the Casino Theatre, that city. Miss Hamilton has been playing the stock circuit and was with the Jack Singer Show early in the season.

### BIG BUSINESS FOR WATSON

Billy Watson and his "Big Show" put over a big week at the Star, Cleveland, beating the show ahead of it by $1,200. Watson has been doing big business all season. He claims that this will be his biggest season since the war.

### KITTY McCORMICK ILL

NEWARK, N. J., Dec. 26.—Kitty McCormack, soubrette of the "Monte Carlo Girls," was stricken yesterday with an attack of appendicitis. She is at a private sanitarium. It is expected she will return to work next week.

### CELEBRATE ANNIVERSARY

"Biff" Clark and Mrs. Clark, formerly known in the show business as Daisy Norwood, celebrated their thirty-sixth wedding anniversary on Tuesday of this week at their home in New York.

### JOIN "TING-A-LING"

BOSTON, Mass., Dec. 26.—John Black and Sue Milford arrived here to-day to join Chas. Franklyn's "Ting-A-Ling," playing the Howard, this city. They will open in Fall River next Saturday night.

### DINNER FOR "FI FI"

Capt. Matthews, of the S. S. *Orbita* of the Royal Mail Line, will tender a dinner to Fi Fi, dancer of the National Winter Garden, this week, in the Grand Saloon of the *Orbita*, at Pier 56, North River.

### FRANKS IN NEW YORK

Louie Franks, known as the "Balloon Man" ahead of James E. Cooper's "Folly Town," did good work in New York exploiting his show which is at the Columbia this week.

### MAC CARTER IN BURLESQUE

Mac (Red) Carter, formerly of the vaudeville team of Case and Carter, is in burlesque this season. He is with the "Miss New York, Jr." on the American Circuit.

### IRENE LEARY SIGNS

Lou Redelsheimer booked Irene Leary with Harry Hastings' "Knick Knacks." She will join in Syracuse. Hazel Lorraine has closed with the show.

## AM. SHOWS OUT OF EMPRESS THEATRE

### FUTURE POLICY UNKNOWN

CINCINNATI, O., Dec. 24.—The Empress, this city, which is controlled by the Amalgamated Association and is playing the shows of the American Burlesque Circuit, will discontinue playing these shows late in January. It has not been announced whether the American shows will remain in this city or not after that date.

### GOOD BUSINESS AT ORPHEUM

PATERSON, N. J., Dec. 23.—The business at the Orpheum, this city, has been very good so far this season, under the present condition. There is not a mill in the city running. The new big million-dollar hotel now under construction, being built by the Robert Treat Company, of Newark, is only a short distance from Billy Watson's Orpheum and Lyceum Theatres.

### REVUE AT GREELY

NEWARK, N. J., Dec. 23.—The new big revue at the Hotel Greely, which is being presented by Sam Raynor, is going over very well. In the revue, besides Raynor, are Marie Donia, B. Clemons, Erma Demore, Vera LeRoy, Lillian Miller and Agnes Allen. There are six girls in the chorus. Al Davis produced the revue. John Siebert's Jazz Band is another feature.

### SIGN WITH "TING-A-LING"

New people to open with Chas. Franklyn's "Ting-a-Ling," at the Gayety, Brooklyn, this week, are Oce Hamilton, Joe Donovan, Wilbur Brown and Margaret Haskell, all booked through Lou Redsheimer office. John Black and Sue Milford also opened in Brooklyn.

### BOOKED FOR TROCADERO

Lou Redelsheimer booked the following at the Trocadero, Philadelphia, for this week: Gus Mortimer, Beorge Broadhurst, Lester Fad, Libby Blondell, Clara Fancy and Jean McDonald. This company will go from there to the Folly, Baltimore, and is booked for only two weeks.

### "CABARET GIRLS" IN CANADA

The "Cabaret Girls" Co. has been booked in the following cities in Canada the week after Montreal: Monday and Tuesday, Ottawa; Wednesday, Kingston; Thursday, Brockville; Friday, Oshawa, and Saturday, Petersboro.

### BURLESQUERS IN VAUDEVILLE

Pauline Anderson and Ruth Wheeler are now doing a sister act on the Shubert time, traveling with the "Chuckles of 1921" unit. They opened in Newark last week.

### TREASURER'S WIFE IN HOSPITAL

Mrs. Maurice Levy, wife of the treasurer of the Majestic, Jersey City, underwent a slight operation at the Hill Sanitarium last week.

### CLUB TO MEET ON JAN. 6

The next regular monthly meeting of the Burlesque Club will be held in the club rooms on Forty-seventh street, Sunday, Jan. 6.

### NEW TRIO IN "MAID" SHOW

Smith, King and Griffin will open this week with the "Maids of America," replacing Freedman and Lewis.

## "FOLLY TOWN," AT THE COLUMBIA, SCORES REAL HIT

James E. Cooper's "Folly Town" seems to improve with age, like old wine. It is at the Columbia this week. To our way of thinking it is the best "Folly Town" we have seen.

There are plenty of wholesome laughs in it, and is the best comedy show we have seen at this house in weeks. It also has pretty melodies, a happy vehicle, a fine cast, costumes that are a delight to the eye, and a very busy chorus of girls, who dance and make merry at all times.

"Folly Town" is from the pen of Billy K. Wells. Ray Perez staged the dances. Abe Furman is responsible for the pretty costumes, and James E. Cooper's watchful eye governed the stageing of the entire piece. The material is excellent and each scene has many laughing situations.

Gus Fay, Johnny Walker and Lester Dorr are the comedians and they kept the house in an uproar of laughter at all times.

Fay, a clever and amusing "Dutch" comedian, stands alone in the class of "Dutch" comedians we have seen so far this season. Fay has always been one of our best comedians for the past fifteen or sixteen years. He is using little or no makeup, but wearing a wig. His dialect is fine and funny and he never gets away from it. He is a hard and conscientious worker, never becoming tiresome.

Walker is another comedian who knows the true sense of humor and knows how to sell it. He is doing an eccentric "drunk" and is most enjoyable in this role.

Walker gets away from this character for a short time and does a "Scotchman" very successfully. His dialect and mannerisms are true to the character and he gets a lot of comedy out of it. His makeup as the "drunk" is good and he does not overplay the part. He is a success in everything he does, including his Scotch specialty.

Dorr does a gloom, a clever part, early in the show and does it well. He then changes to a comedy tramp role and handles it very nicely. He works in misfit clothes and makes a number of changes. He uses a light makeup and plays his part very well.

Lynn Cantor, a distinguished-looking young woman, is the prima donna. Miss Cantor is tall, of brunette type, has a pretty face and form. She is possessed of a remarkably fine voice, and renders her numbers in a high class manner. She has good tones and she sings exceptionally well. Her costumes are stunning.

Lucille Harrison is an ingenue prima donna, new to Columbia patrons, and she went very well Monday afternoon. Miss Harrison is an attractive brunette with pleasing personality. She has a good voice, her numbers went over very nicely and were well received. Her wardrobe is very pretty, having been well selected.

Leda Errol, a dashing soubrette, displayed plenty of "pep" and "ginger" in her work. This is the first time we have seen this young lady in a real good part, and can't understand why. She is all that one would want for a soubrette. She dances, puts her numbers over, is good-looking and clever. She sure does well in this show and we will look for her to do better. Her dresses are pretty.

Ruth Rosemond, a dandy-looking young girl, with red hair, is the ingenue. Miss Rosemond has improved a lot in her work since we saw her last. She works easier in her numbers and gets them over to a better advantage. She is also in more scenes than last season and she plays them well. Her costumes blend well with her style and makeup.

Jim Hall, Ben Joss and Harry Bart all have very good parts and handle them well. They read their lines nicely and are at ease in each scene they appear in. They dress well and are clean-cut chaps.

Virginia Ware is a good woman in handling lines and working in the scenes.

Jim Holly is a neat-looking straight who does very nicely. He also takes care of a Spanish role in good form.

Miss Harrison sang "Tennessee" in her specialty and put it over for fine results. She sings this number very well.

In the "punch bowl" scene Walker and Miss Errol offered a corking good eccentric, acrobatic dance most successfully. They went big and deserved the applause they received at the finish of their act.

Miss Cantor offered three numbers in her specialty and was a decided hit. She has a good selection of numbers that she sang in a clever way. Miss Cantor wore a beautiful black and white gown in her specialty.

The California Trio (Hall, Joss and Bart), three smart-looking chaps, attired in neat tuxedo suits, working in one, made the biggest hit of any three-men act at the Columbia so far this season. They sang four numbers of different styles that went so well they had to sing another for an encore. These boys have good voices and they harmonize sweetly. They offer a fine act.

"Folly Town" is fast, full of "pep." There is not a dull moment in it. It has great material and the people who can get it over. The comedians are funny. Fay, while not having a specialty, makes up for it otherwise. It is a fine costumed show, the scenery and electrical effects are bright and pleasing to the eye.

SID.

# DRAMATIC and MUSICAL

## "DANGER," AT THE THIRTY-NINTH, IS PLAY OF WORTH

"DANGER," a comedy drama in three acts, by Cosmos Hamilton. Produced at the Thirty-ninth Street Theatre, Thursday night, December 22.

CAST

Mrs. Sturgess .....Gilda Leary
Percy Sturgess .....Leslie Howard
Mrs. Scorrier .....Miss Marie Goff
Elizabeth .....Miss Ruth Hammond
Mary Hubbard,
Miss Kathlene MacDonell
John Fitzroy Scorrier..H. B. Warner
Albert .....Stapleton Kent
The Hon. Algernon Meakin,
M. P. Knox Orde

The newest sex play to come to town is Cosmos Hamilton's "Danger," which seems to lack some of the fine qualities that may be found in two other plays by him, "Scandals" and "The Silver Fox." Something about the play reminds one of some rhetorical composition in which the author has paid more attention to his excellent style than he did to the story itself; so, the play is full of fine speeches and such. The formula of the piece is conventional enough, however, to some the angle may seem new.

John Fitzroy Scorrier is a young barrister who married a girl beneath his social circle in life. She is a horse trainer's daughter or something like that. From that time on he ran in hard luck if ever a married man did. He envied his neighbors and their progeny and longed to have a room in the house full of them. But that was not to be for his wife told him right from the start that she married him for the express purpose of furthering her own particular social ambition, which she could best do by helping him climb the political ladder. She asked him what he proposed to do about it, but he apparently decided to do nothing, for the present at least.

For a year the husband did nothing but work hard and dabble in politics, paying little or no attention to his sexless mate, who was steeped in politics up to her neck. Then, the young stenographer walked into a room during the second act, and did so just in time to prevent Mr. Scorrier from committing suicide. She caught his hand in the usual way, and the conversation that followed proved that they were in love. Therefore they went away together and, unfortunately for the wife, she wanted to change her attitude toward her husband and found that she was too late. The third act finds the young barrister and Mary, the stenographer, living happily in a cottage.

H. B. Warner played the part of the suffering husband of the frigid bride, and occasionally showed genuine sincere understanding of his role. Kathleen MacDonnell made a gentle and appealing stenographer, who quietly told the would-be suicide that she loved him. Miss Marie Goff, as Mrs. Scorrier, was cold and mechanical in delivering her speeches; though the part has more possibilities, it needed more than the loud talking unskillful method of Miss Goff. Gilda Leary and Leslie Howard did well as a breezy young couple who lived in the neighborhood of the Scorriers.

The play was bright at times and again was exceedingly dull. To analyze the piece, one would ask immediately, how did a clever young man like Scorrier fall in love with the soulless woman in the first place. It doesn't seem likely.

### ALICE BRADY TO DO "DRIFTING"

Alice Brady starts rehearsals this week on her latest starring four act play drama "Drifting." Rewritten by Owen Davis from the script of an unknown playwright. It will receive its New York presentation early in January.

### "AIN'T IT THE TRUTH" MOVES

"Ain't It the Truth?" which has been playing at the Manhattan Opera House, moved on Monday night to the Republic Theatre, where it will continue under the auspices of the World War Veterans.

The cast, which numbers sixty, all saw service in the World War. The proceeds derived from the piece will be applied to the benefit of destitute ex-service men as well as to provide food and lodging for unemployed.

## "THE IDLE INN," WITH BEN-AMI, IS DULL AND UNEVEN

"THE IDLE INN," a folk tale drama, in three acts, by Peretz Hirshbein, adapted by Isaac Goldberg and Louis Wolheim. Produced at the Plymouth Theatre, Tuesday night, December 20.

CAST

Schakne.....Whitford Kane
Esther.....Joanna Roos
Bendet.....Louis Wolheim
Mendel.....Edward G. Robinson
Maite.....Eva MacDonald
Hyenne.....Mary Shaw
Elsik ..... Ben-Ami
Leibush.....Sam C. Jaffe

Jacob Ben-Ami made his second appearance on the English speaking stage in the first performance in English of Peretz-Hirshbein's play, the "Idle Inn," which had a successful run at the Jewish Art Theatre recently. The play is a folk tale unfolded against a quaint background somewhere in Russia and is a story of the fears and superstitions of the simple people combined with a story of love and passion.

Undoubtedly in the translation many of the play's values have been lost, as while bright in spots, it is dull and slow in others, and as for Ben-Ami his work seemed crude and rough although in spots he gave flashes of exceptional ability.

Three acts tell the story of a swaggering horse thief, who, although under suspicion of having stolen from the father of the girl he loves, is able to win her and after a sensational kidnapping scene at the time of her wedding to another man, keeps her for himself.

The father who dislikes the man, betrothes her to another, the son of a wealthy friend and the two men plan to tear down the idle inn and rebuild it on another plot and make of it the home of the young couple. The inn is vacant, due to the suspicion that it is haunted and the men believe that rebuilt the spirits will depart.

The girl's mother protests, and the superstitious country folks declare that no good will come from the work.

The father insists, however, and the wedding takes place. This is the best scene in the piece. It is full of color and action, the wedding ceremony is performed and dance follows. In the midst of this dance Ben-Ami makes his appearance, threads his way through the crowd of dancers, seizes the bride and carries her out and away.

A search follows, the couple are found in a wood, but the bride after being rescued decided to remain with her horse thief lover.

In "The Idle Inn," Ben-Ami has not the role that he had in his previous success, "Samson and Delilah." His methods, however, are practically the same, utilizing many of his old stage tricks and acting with evident pleasure.

Eva MacDonald played the part of the heroine in a sincere and natural manner, and provided one of the bright lights of the performance.

Mary Shaw, as the mother, was exceptionally fine, and E. G. Robinson, Louis Wolheim, Whitford Kane were exceptionally good.

## "THE DOVER ROAD" AT THE BIJOU IS DELIGHTFUL COMEDY

"THE DOVER ROAD," a comedy in three acts by A. A. Milne. Presented at the Bijou Theatre, Friday afternoon, December 23.

CAST

Dominic .....George Riddell
The Staff .....
Phyllis Carrington, Ann Winslow,
Edwin H. Morse, George Nolan
Latimer .....Charles Cherry
Leonard .....Reginald Mason
Anne .....Winifred Lenihan
Eustasia .....Molly Pearson
Nicholas .....Lyonel Watts

Guthrie McClintic, a new producer on Broadway, is responsible for the presentation of A. A. Milne's delightful comedy, "The Dover Road." The plot is not too strong, but from the point of action and dialogue it is almost 100 per cent satisfying, and all that a comedy should be. Added to the play's excellence is the fact that it is acted in a manner that could hardly be improved upon. What more could theatregoers ask for? As a playwright Mr. Milne is coming to the front in leaps and bounds.

Imagine a kindly middle-aged bachelor, wealthy, wise and of a benevolent turn of mind, who dwells in a sumptuous home in the road to Dover. It is his hobby to intercept folks who would elope and by making them accept the hospitality of his home for a week give them an opportunity to see their companion at the worst as well at the best and thus allow them to be disillusioned before it is too late. With the aid of his money, and a sort of secret service of his own, he manages to have chauffeurs bribed and gather much information concerning certain couples.

Thus on the night that Anne and Leonard started to elope it so happened that they stopped at Mr. Latimer's house, and when they inquired as to whether it was a hotel were told by the butler that it was a "sort of hotel," and found themselves at home there before they knew it. The butler seemed to know enough to call Leonard "My Lord," and it was evident that they were expected. The play opened at this point and for a few minutes everything was clouded in mystery to the audience, as well as the runaways. Mr. Latimer, in the person of Charles Cherry, soon made his appearance and gradually the scheme was unfolded, and they decided to make the best of it and remain in the house virtually prisoners, but as Leonard always remarked, "under protest"; even when he ate no end of food and drank Mr. Latimer's liquors. Like puppets the elopers were put through the works of Latimer's formula for making people see each other in a different light. Accordingly, Leonard was put to bed in a "damned draughty room" and came down next morning in a dressing gown, sneezing as a result of a cold in the head, unshaven because his baggage was misplaced by the servant, and trouserless because another servant carelessly let them fall into the bathtub while trying the temperature of the water. In this condition he is found by Anne next morning.

In the house at the same time is Ustasia, Leonard's wife from whom he is running away, and a young man named Nicholas. Both have been intercepted by Latimer, and they have spent their week of probation and are due to leave that morning. Nicholas had gone through the same mill as Leonard, and he chides him about it. As we see Leonard, in an unkindly light, so also we see his wife Ustasia and her failing which is the everlasting desire to mother some one, and kill them with kindness. Later, at the close of the second act, both runaway couples are brought face to face and Ustasia's new flame bursts into a cheerful laugh. This particular climax is not very strong, but it was humorous. The play ends after another act, with both men who started to elope, continuing their march to France, minus the women. Ustasia is doctoring one of the servants and Anne decides to stay and comfort Latimer, the master-mind of the doings.

There are so many amusing situations that it would be unwise to enumerate them all. The dialogue is unusually clever and intelligent. Especially so in the hand of Winifred Lenihan as Anne, who gave a performance that was full of personal charm. Charles Cherry, as Latimer was all that the part called for and more. Reginald Mason, as Leonard who carried the burden of the comedy, did wonderfully well and attended to his duties which were many in masterful manner. Lyonel Watts as Nicholas is a wonder; did justice to his role. Molly Pearson as Ustasia was good and George Riddel as Dominic the deep voiced butler did his share of the excellent acting. Those in the roles of servant must be commended for their colorful appearances if nothing more.

## "THE MARRIED WOMAN" NORMAN TREVOR PLAY AT THE PRINCESS

"THE MARRIED WOMAN," a comedy in three acts by Chester Bailey Fernald, presented at the Princess Theatre on December 24, 1921.

CAST

Mrs. Temple ..Mrs. Edmund Gurney
Alice Matthewson ....Margaret Dale
William Temple .....Grant Stewart
George Herbert .....Percy Waram
Henry Mathewson .....Marsh Allen
Sylvia Temple .....Beatrice Maude
Maid Servant .....Anne Gaston
Hugh Dellamy .....Norman Trevor
Footman .....Edmond Norris
Man Servant .....Charles Herbert
Maid Servant .....Ida Molthen

Those New York playgoers who have admired and praised Norman Trevor for so long, eagerly attended the opening performance of the play which he produced on his own responsibility at the Princess Theatre on Saturday night, but went away with a feeling of having been poorly rewarded for their enthusiasm. "The Married Woman" is the cause of such a feeling, and it is rather surprising that Trevor chose such a vehicle for his initial offering as an actor-manager. The actor-manager is one of the British theatre's proudest institutions, and "The Married Woman" dwells lovingly upon the dust-covered ideas of old British writers.

C. B. Fernald, the author of the play, is best known for his "The Cat and the Cherub." "The Married Woman" was evidently written many years ago; it deals with what happens after the marriage ceremony is performed.

The heroine, just before her marriage, expresses wonderment at the practice of ending novels when the happy bride and bridegroom marry. What comes after that? she asks. And C. B. Fernald makes answer; weakly, but still he makes answer.

After two years of married life she gives it up as a bad job and leaves home. She goes to the home of a male friend, the usual philosophical samaritan, handy in English plays and novels, to point out flaws in life and stand ready to clear away obstacles. Here, although his sister is there, and it is quite respectable, the heroine's family call on her—and leave her. Then the philosopher leaves, but he will return again in fifteen months. This is all the action of the play; the balance of the three hours it takes up is filled with conversation—after the English method.

The performances of the cast supporting Mr. Trevor was fair. Some of the actors. Beatrice Maude, Percy Waram, Margaret Dale and Grant Stewart, handled their roles creditably, but the others seemed rather ill at ease in their parts.

# VAUDEVILLE BILLS For Next Week

## B. F. KEITH'S VAUDE. EX.

### NEW YORK CITY

**Palace**—Al Herman—Alexander Bros. & Evelyn—Harry Carroll Revue—Ella Bradna & Co.—Peggy Carhart—Houdini—Sophie Tucker & Boys—Joe Cook.

**Riverside**—Samaroff & Sonia—Marcelle Fallette—Chas. Ahearn & Co.—Leo Beers—Glenn and Jenkins—Ella Retford—Ted Lorraine Co.

**Colonial**—The Erfords—Dufor Boys—Davis & Darnell—Lynn & Smythe—Mabel Ford & Co.—Sybil Vane—Daly, Mack & Daly.

**Alhambra**—Eight Blue Demons—Daisy Nellis—Tango Shoes—Wayne & Warren—Anatol Friedland—Vaughn Comfort—Ames & Winthrop—Swor Bros.—La Dora & Beekman.

**Royal**—Morton & Jewell Co.—McFarlane & Palace—Jess Dandy—Dooley & Sales—Sheila Terry Co.—Martha Pryor—Four Mortons—Ben Welch—Scotch Lads & Lassies.

**Broadway**—Biglow & Clinton—Beatrice Morgan & Co.—Ruby Darby—Chick & Tiny Harvey—B. A. Rolfe Revue.

**81st St.**—Creole Fashion Plate—Harry Tighe & Co.—Lewis & Dody—Janet of France—Murry & Gerrish—Gene & Val Gene.

**Hamilton**—Jack Osterman—Ida May Chadwick—Bert Errol & Co.

**Franklin** (First Half)—Casey & Warren—Joe Laurie, Jr.—Singer's Midgets. (Second Half)—Welch, Mealy & Montrose—Mabel Burke & Co.—Singer's Midgets.

**Jefferson** (First Half)—Mabel Burke & Co.—Mosconi Bros. (Second Half)—Brownlee Hicksville Minstrels—Victor Moore & Co.

**Regent** (First Half)—Victor Moore & Co.—John McGowan. (Second Half)—Dotson—Sabbott & Brooks.

### BROOKLYN

**Bushwick**—Johnson, Baker & Johnson—Willie Solar—Beaumont Sisters—Frank Gaby—Leightners & Alexander—Greenlee & Drayton—Trixie Friganza—Diaz's Monks.

**Orpheum**—Frank & Ethel Carmen—Bernard & Garry—Anderson & Burt—Valerie Bergere—Irene Castle.

**Flatbush**—Barabon & Grohs—Dave Roth—Young America.

**Riviera** (First Half)—Dotson—Harry Delf—Arman Kaliz & Co. (Second Half)—The Faynes—Burke & Durkin—Masconi Bros.

### BALTIMORE

**Maryland**—Val. & E. Stanton—Great Leon—Powers & Wallace—Bessie Clayton & Co.

### BOSTON

**Keith's**—Luster Bros.—Jed Dooley—Margo Waldron & Co.—Will Mahoney—Fritzi Scheff—Mrs. Sydney Drew—Olsen & Johnson—Belle Baker—Thaleros Circus.

### BUFFALO

**Shea's — Maxine** Bros. & Bobby — Millicent Mower—Shadowland—Jack Benny—Florence Walton & Co.—Fenton & Fields.

### COLUMBUS

**Keith's**—Herman & Shirley—Haig & La Vere—Owen McGiveney—Doris Humphrey's Dancers—J. J. Morton.

### CLEVELAND

**Keith's** — Loyal's Dogs — Bert Baker — Seed & Austin—Bert & Betty Wheeler.

**105th Street**—Laura Devine—Lorimer Hudson & Co.—Blanche & Jim Creighton—Miller & Capman—Lidell & Gibson.

### CINCINNATI

**Keith's**—Rome & Gaut—Royal Gascoynes—Healy & Cross—Ruth Budd—Harry Kahne—The Creightons.

### DETROIT

**Temple**—L. & J. Archer—Jack Hanley—Bobby Penden & Co.—Herschel Henlere—Jean Adair & Co.—Rae Samuels—Valda & Co.—Carlisle & La Mel.

### ERIE

**Colonial**—Spoor & Parsons—Mme. Ellis—J. C. Mack—Bevan & Flint.

### GRAND RAPIDS

**Empress**—John & Nellie Olms—Story & Clark—Kay, Hamlin & Kay—Gene Greene—Claude & Fannie Usher.

### HAMILTON

**Lyric**—Steed's Septette—Gertrude Dudley & Co.—Potter & Hartwell.

### INDIANAPOLIS

**Keith's**—Samson & Delilah—Kenny & Hollis—Jack La Vier—Caits Bros.—Dillon & Parker.

### LOUISVILLE

**Mary Anderson**—The Joannys—Gibson & Connelli—Pearson, Newport & Pearson—Hope Eden—Dolly Kay—Page, Hack & Mack.

### LOWELL

**Keith's**—Franklyn Charles & Co.—Spencer & Williams—Angel & Fuller—El. Cleve—Meehan's Dogs—Kuter Trio—Russell & Devitt.

### MONTREAL

**Princess**—The Cromwells—Gold & Edwards—Hamilton & Barnes—The Flivertons—Ray, Ball & Brother—D. D. H.—York's Dogs.

### PITTSBURGH

**Davis**—Willie Hale & Bro.—Chic Sale—Miss Juliet—Three Lordens—Gallagher & Shean.

### PORTLAND

**Keith's**—Adler & Dunbar—Lois Bennett—Maxon & Morris—Mme. Besson & Co.—Green & Myra—Corradini's Animals.

### PHILADELPHIA

**Keith's**—Four Casting Mellos—Margaret Padula—Burns & Freda—Ethel Levey—Mme. Herman—Harry Langdon & Co.—Dress Rehearsal—Elm City Four.

### PROVIDENCE

**Keith's**—Sylvia Clark — Unusual Duo — Johnny Burke—Profiteering—Courtney Sisters—McFarlane & Palace—Norwood & Hall.


**Davis and Williams**

**WITH SHUFFLE ALONG CO.**

**FEATURING UNCLE TOM, OLD BLACK JOE AND TRAFFIC COP**


### ROCHESTER

**Temple**—W. & J. Mandell—Bessie Clifford—Ivan Bankoff & Co.—Bailey & Cowan—Mr. & Mrs. J. Barry—Grace Huff & Co.—Kitner & Reaney—Melnotte Duo.

### SYRACUSE

**Keith's** — Willie Rolls — Williams & Wolfus — Raymond Bond & Co.—Horace Goldin.

### TOLEDO

**Keith's**—Elly—Brent Hayes—Geo. McFarlane—Reynolds & Donegan—Cressy & Dayne.

### TORONTO

**Shea's**—Burt & Rosedale—Walter Kelly—John Steele—Lorraine Sisters—Pressler & Klais—Amaranthe Sisters.

**Hippodrome**—La Cardo Bros.—Lew & Paul Murdock—Carnival of Venice.

### WASHINGTON

**Keith's**—Sealo—Harry Jolson & Co.—McClellan & Carson—Burke & Durkin—Valeska Suratt & Co.—Alan Rogers & Miss Allen—Ed. Lee Wrothe & Owen Martin—Lola Seina & Co.

### YOUNGSTOWN

**Keith's**—Jas. & Etta Mitchell—The McBanns—Juliette Dika—Paul Decker—Briscoe & Rauh.

## ORPHEUM CIRCUIT

### CHICAGO

**Palace**—Daphne Pollard—Henry Santry & Band—H. & A. Seymour—The Cansinos—Zuhn & Dries—Moran & Mack—Kara.

**Majestic**—Edith Taliaferro—Babe Ruth—Billy Arlington—Bobbe & Nelson—Soneti's Manikins—Winton Sisters—Millard & Marlin.

**State Lake** — Gus. Edwards — Venita Gould — Sandy—Geo. Morton—Watt's & Hawley—Wallace Galvin.

### DENVER

**Orpheum** — Lee Children — Chas. Harrison — Kramer & Boyle—Mary Haynes—Silvia Loyal—Jack Joyce—Ritter & Knappe.

### DULUTH

**Orpheum** — Palenberg's Bears — Ben Beyer — Bushman & Bayne—Word Bros.—Nathane Bros.—Adams & Barnet—Hartley & Paterson—Holliday & Willette.

### DES MOINES

**Orpheum**—Van Cellos—Dooley & Storey—Crawford & Brodrick—Helen Keller—Swift & Kelly—Danse Fantasies.

### EDMONTON AND CALG

**Orpheum**—Al. Wohlman—Wm. Gaxton—Claudious & Scarlet—Cameron Sisters—Lydell & Macy—Five Avallons—Rasso.

### KANSAS CITY

**Orpheum**—Clifford & Jordan—Anderson & Graves—Pearl Regay & Band—Avey & O'Neil—Anderson & Yvel—Wilbur & Mansfield.

**Main Street**—Palemo Circus—Princess Kalama—Howard & Fields—Wm. Ebs—Ruby Norton—Hal Skelly—Crawford & Brodrick—Redford & Winchester—Bob Hall.

### LINCOLN

**Orpheum**—Corine Tilton Revue—Joe Bennett—Ed. Morton—Toney & Norman—Bobbie Gordon—The Rios—Mrs. Gene Hughes.

### LOS ANGELES

**Orpheum**—Santos & Hayes Revue—J. Rosmond Johnson—Green & Parker—Moody & Duncan—Ed. Ford—Lohse & Sterling—Margaret Taylor—Kitty Doner.

### MILWAUKEE

**Majestic**—Avon Comedy Four—Riggs & Witchie—Watson Sisters—Mel Klee—Ernest Ball—Clara Howard—Clifford Wayne Trio—Sharkey, Roth & Witt—Harry J. Conley & Co.

**Palace**—Hackett & Delmar—Bennett Sisters—Yule & Richards—Marks & Wilson—Hanaka Japs.

### MINNEAPOLIS

**Orpheum** — Carlyle Blackwell — La Bernicia — Shriner & Fitzsimmons—Mehlinger & Meyers—Gautier's Toy Shop—Patricola & Delroy.

**Hennepin**—East & West—Follis Girls—Dress Rehearsal—The Rosellas—Eileen Stanley—Jack Rose—Ford Dancers.

### MEMPHIS

**Orpheum**—Van & Corbett—McKay & Ardine—Chabot & Tortoni—Vincent O'Donnell—Carleton & Ballew—Neal Abel—Juggling Nelsons.

### NEW ORLEANS

**Orpheum**—Sarah Padden—Wm. Seabury—Flanagan & Morrison—The Rectors.

### OAKLAND

**Orpheum**—Howard & Clark—Lyons & Yosco—Sam Mann — Jordan Girls — Sophie Kassmir — Josefson's Iceland—Demarest & Collette.

### OMAHA

**Orpheum**—Michon Bros.—Indoor Sports—Whiting & Burt—Adams & Griffith—Maurice Diamond—Ray & Emma Dean—Geo. Dameral & Co.

### PORTLAND

**Orpheum**—Sallie Fisher—De Haven & Nice—Kellam & O'Dare — Frank Farron — Muldoon, Franklin & Rose—Fred Lindsay.

### SALT LAKE CITY

**Orpheum**—Brown & O'Donnel—Mattile Lippard—Stone & Hayes — Gallettie's Monkies — Ben Beyer—Marshall Montgomery—Kittie Gordon.

### SIOUX CITY

**Orpheum**—Kennedy & Davis—Knapp & Cornalla—Larry Comer—Reynolds Trio—Ollie, Young & April — Stagpole & Spier — Haley Sisters — The Storm—Billy Hoo Trio—Jennier Bros.—Wright Dancers.

### SEATTLE

**Orpheum**—Clark & Bergman—Morris & Campbell—Tarzan — Rodero Marconi — Lillian Shaw — Nihla—Blanch Sherwood & Co.

### SAN FRANCISCO

**Orpheum**—Eddie Foy & Family—Harry Holman—Rockwell & Fox—Raymond & Schram—Lucas & Inez—Worden Bros.—Moss & Frye—Ed. Manis' Revue.

### SACRAMENTO AND FRESNO

**Orpheum**—Claude Golden—Dugan & Raymond—Al. & F. Stedman—F. & M. Britton—T. & K. O'Meara—Jack Kennedy—May Wirth & Co.

### ST. LOUIS

**Orpheum** — Eddie Leonard — The Sharracks — Bobby La Salle—Flashes—Sawing a Woman—Tom Smith—Barbette.

**Rialto**—Harry Fox—Nanon Welsh—Jack Inglis—Rolls & Royce—Corrine & Co.—Noel Lester—Daniels & Walker.

**Orpheum**—Dave Harris & Band—Wood & Wyde—Howard's Ponies—Gordon & Ford—Leo Zarrell—G. & M. Lefevere—Felix Adler & Ross.

### VANCOUVER

**Orpheum**—Nat. Nazarro—Cliff Nazarro—Lydia Barry — Lane & Hendricks — Fink's Mules — Beatrice Sweeney—Eddie Buzzell.

### WINNIPEG

**Orpheum**—Garcinetti Bros.—Flanders & Butler—Lang & Vernon—Four Mark Bros.—Innis Bros.—La Pilarica Three.

## F. F. PROCTOR

### Week of Dec. 26, 1921

### NEW YORK CITY

**Fifth Avenue** (First Half)—Van Horn & Inez—McLoughlin & Evans—Princeton & Watson—Santiago Trio—Ben Meroff—Herbert Corthell Co.—Geo. McFarlane—Mabel Burke Co. (Second Half)—Ryan & Ryan—Wm. Edmunds—Hyams & McIntyre—Harry Tighe—Manikin.

**125th St.** (First Half)—Peggy Brennan Co.—Moore & Mary Inman—20th Century Revue—Joe Towle—Gertrude Barnes—Jean Lockhart Co. (Second Half)—Mabel Blondell—Hazel Haslan Co.—Van Horn & Inez—Lewis & Dody—Seven Brown Girls.

**58th St.** (First Half)—A. O. Duncan—Roach & McCurdy—Edna Dean—Leon's Ponies—Tango Shoes—Carle Inez—Reddington & Grant. (Second Half)—Fred & M. Dale—Rose Girls Co.—Four Byron Sisters—Mack & Lane.

**23d St.** (First Half)—Rice & Elmer—Frank Ward—Lewis & Dody—Vord & Goodridge—Look—Pedestrianism. (Second Half)—Dotson—"Build Your Own Home"—Morgan & Binder—Aeroplane Girls—Christmas Eve on Blackwell's Isle."

### ALBANY, N. Y.

(First Half)—Black & White—Murray Girls—Geo. Stanley & Sisters—Raymond Bond Co.—Hoyt & Gordon—Pinkie. (Second Half)—Commodore Tom—Fields & Fink—Reed & Tucker—Jerome Merrick Co.—The Melofuns—Berlo Girls.

### ELIZABETH, N. J.

Catherine Barclay—Silver Duval Co.—McCormick & Wallace—Fraze & Bunce—Haveman's Animals.

### MT. VERNON, N. Y.

(First Half)—McConell Sisters—Wells, Virginia & West—Harry Tighe—Muller & Stanley—Little Jim—Magna Dancers—Martha Pryor Co. (Second Half)—Wilson Bros.—Townsend Sisters—Beeman & Grace—Dewitt, Burns & Torrence—Guilfoyle & Lang—Sophie Tucker Co.

### NEWARK, N. J.

(First Half)—Wm. Edmunds Co.—Janet of France—Beeman & Grace—Stan Stanley—Greenwood School Children—Williams & Taylor—Chas. & M. Dunbar—Geo. Austin Moore—Arena Bros. (Second Half)—Joe Towle—Honor Thy Children—Big City Four—Muller & Stanley—Princeton & Watson—Schell Sister Co.

### SCHENECTADY, N. Y.

(First Half)—Lane & Whalen—Lonna Nacanzio—Jerome Merrick Co.—Frank Markley—The Melofuns—The Love Shop. (Second Half)—Tuck & Clare—Alf Grant—Semon & Conrad—McCarthy & Stenard—Silver & Duval—Dancing Shoes.

### TROY, N. Y.

(First Half)—Commodore Tom—Reed & Tucker—Harry Hayden Co.—Barrett & Cunnean—Berlo Girls. (Second Half)—Black & White—Murray Girls—Geo. Stanley & Sister—Raymond Bond Co.—Hoyt & Gordon—Pinkie.

### YONKERS, N. Y.

(First Half)—Fred & M. Dale—Meredith Pets—Rolland Kelly Co.—Rose Girls Bro.—Sidney Langfield—Anna Chandler. (Second Half)—A. O. Duncan—Roach & McCurdy—Edna Dean—Leon's Ponies—Shirley & Ramblers' Band.

## B. F. KEITH VAUD.

### Week of Dec. 26, 1921

### NEW YORK CITY

**Harlem Opera House** (First Half)—Claude & Marion—Lew Cooper—Frank Hartley Co.—Bits & Pieces—Nora Jane Co.—Sonia Meroff. (Second Half)—Jas. Bradbury Co.—Cook, Mortimer & H.—Shields & Kane—Quinn & Caverly—Pedestrianism.

### BROOKLYN, N. Y.

**Prospect** (First Half)—Wilson Bros.—Ryan & Ryan—Mankin—Mosconi Bro. Co.—Paul Burns Co.—Guilfoyle & Lang. (Second Half)—McConnell Sisters—McLoughlin & Evans—Stan Stanley—Herbert Corthell Co.—Williams & Taylor—Little Jim.

**Greenpoint** (First Half)—Dotson—Redford & Winchester—Dan Coleman Co.—Morgan & Binder—Weber & Elliott—Eddie Edwards—Aeroplane Girls. (Second Half)—Bemon & Roehr—Morley & Chesleigh—Peggy Brennan Bro.—Claude & Marion—Lew Cooper—McCormick & Wallace.

### ALLENTOWN, PA.

(First Half)—Sherman & Rose—Lowry & Prince—Ricer & Werner—Tom Kelly—Lewis Hart & Co. (Second Half)—The Patricks—Barton & Sparling—Kittie Francis Co.—Murray Bennett—Mantell & Co.


**Bobby Jarvis & Co.**

**Headlining on the Loew Time—Booked Solid**


### ALTOONA, PA.

(First Half)—Wm. & Mary Rogers—Al. H. Wilson—Hodges. (Second Half)—Wild & Hill—Hodges.

### AMSTERDAM, N. Y.

(First Half)—P. & W. Levar—Tuck & Claire—Semon & Conrad—Murphy & White—"Sawing a Woman." (Second Half)—Lonna Nacenzio—Valentine Vox—Wilson & McAvoy—The Love Shop.

### BINGHAMTON, N. Y.

(First Half)—Wise & Wiser—Leach & Wells—Maxfield & Golson—Polly's Pearls—Sandy Shaw—Lillian Conroy Bro. (Second Half)—Ketch & Wilma—Ross & Clark—Minetti & Sidelli—Grace Leonard—Blackstone—Lew & Paul Murdock.

### CONEY ISLAND, N. Y.

**Henderson's** — Mardo & Rome—Craddock & Shadney—Dolly Kay—Harry Doyle—Crazer & Lawlor. (Second Half)—Downey & Claridge—Frank Ward—Grey & Byron—Martha Pryor—Five Tamakis.

### BROWNSVILLE

(Second Half)—Leighton & Duball—One on the Aisle—Vera Gale—Page & Green.

### CLARKSBURG, W. VA.

(First Half)—Studies D'Art—Jason & Harigan—Green & Myra—Seven Shelvey Boys. (Second Half)—Gibson & Price—Briere & King—Margie Coates—At the Party.

### CHESTER, PA.

(First Half)—Sunshine Girls—Cotter & Bolden—Primrose Three—Galletti & Kokin. (Second Half)—Roy & Arthur—Ernie & Ernie—Pisano & Bingham—International Revue.

### CANTON, O.

(First Half)—Jean & White—Ruth Hayward—Owen McGiveny—Bert Walton—Bevan & Flint—Billy Bouncer's Circus.

### EASTON, PA.

(First Half)—The Patricks—Barton & Sparling—Kittie Francis Co.—Murray Bennett—Mantell & Co. (Second Half)—Sherman & Rose—Lowry & Prince—Rice & Werner—Tom Kelly—Lewis Hart & Co.

### ELMIRA, N. Y.

(First Half)—Three Crompton Girls—Ann Francis—Minetti & Sidelli—Lew & P. Murdock—Blackstone—Van Camp's Pigs. (Second Half)—Leach & Wells—Bobby Connelly Co.—Lilian Conroy & Bro.

### FAR ROCKAWAY, N. Y.

Stewart & Royal—Parlor, Bedroom & Bath—Sybil Vane Co.—Ladora & Beckman—Tango Shoes—Patton & Marks—Will Mahoney.

### GLOVERSVILLE, N. Y.

(Second Half)—Mack & Brantley—Walsh, Reed & Walsh—Earle & Sunshine—Nevins & Gubl—"Sawing a Woman."

### GREENSBURG

(First Half)—O'Connor & McCormick—One on the Aisle—JaDa Trio—Farrell Taylor Co. (Second Half)—Peel & Corwin—Kirk & Harris—Melodious Six—Harry Kahne.

### GREENFIELD

(Second Half)—Gravette & Lavonda—Dave & Lillian—Tom Branford—DeLier & Orma—Loretta's Bears.

### HARRISBURG, PA.

(First Half)—Sankurs & Silvers—King & Wise—Jed's Vacation—Harry Kahne—Earth to Moon. (Second Half)—Valda & Co.—Wm. & Mary Rogers—LeMaire & Hayes—Al. H. Wilson—Royal's Elephants.

### HAZELTON, PA.

(First Half)—Davis & Bradner—Rowland & Meehan—Three Weber Girls. (Second Half)—The Carbreys—Crane, May & Crane—Willie Smith—Three Kundels.

### HOLYOKE, MASS.

(First Half)—Dave & Lillian—Manuel Romaine—Lillian Gonne—Loney Haskell—Steeds Seven. (Second Half)—Payne & Grant—Thornton & Flynn—Three Falcons.

### ITHACA, N. Y.

(Second Half)—Three Crompton Girls — Ann Francis—Polly's Pearls—Maxfield & Golson.

### JAMESTOWN, N. Y.

(First Half)—Platt & Dorsey Girls—Wilson & Kelly—Eleanor Pierce Co. (Second Half)—Hobson & Beattie—Four Entertainers.

### JOHNSON CITY

Van Camp's Pigs—Hobson & Beattie—Four Entertainers—Osaki & Taki.

### JERSEY CITY, N. J.

(First Half)—Gypsy Meredith Co.—Arthur & M. Havel—Build Your Home—Seven Brown Girls—Big City Four—Harry Breen. (Second Half)—M. & A. Clark—Moore & H. Jane—Cornell, Leona & Z.—Ben Meroff—Annabelle.

### JOHNSTOWN AND PITTSBURG

Monte & Carlo—Josephine & Harrity—Fear, Baggott & F.—Murphy & Lochmar—Leo. Greenwood Co.

### LANCASTER, PA.

(First Half)—Techow's Cats—Fld Gordon—Anger & Packer—Martelle Co. (Second Half)—Three Weber Girls—Julia Curtis—Duval & Symonds—Sherlock Sisters & Clinton.

(*Continued on page 25*)


**GRIFF**

**I wrote a newspaper article once in which I stated that if one or two British Acts were included in vaudeville companies sent to Canada they would wipe up. We did it in Toronto last week, and could have run a second week.**

**Wirth, Blumenfeld & Co., *Agents***

# LYNN CANTOR

Wishes all friends

A HAPPY NEW YEAR

COMPLIMENTS OF

**TING-A-LING CO.**

A HAPPY NEW YEAR TO ALL

**IRVING KARO**

YIDDISH TENOR, WITH HURLY BURLY. THANKS TO JOE WILTON

**VIOLA SPAETH BOHLEN**

TOE DANCING SOUBRETTE. SECOND SEASON WITH PUSS PUSS

INGENUE PRIMA DONNA **ANITA STONE** JIMMY COOPER'S BEAUTY REVUE

**GRAYCE ROBERTSON**

PRIMA DONNA

THE GIRL WITH THE ACCORDION WITH LENA DALEY AND HER KANDY KIDS

**ALEX SAUNDERS**

DOING HEBREW WITH LENA DALEY AND HER KANDY KIDS

**GEORGE HAMILTON**

SINGING JUVENILE TING-A-LING

**BETTY DELMONTE**

INGENUE JIMMY COOPER'S BEAUTY REVUE

**JOHNNY BAKER**

Singing, Dancing and Acrobatic Juvenile with Kelly and Kahn's "Cabaret Girls"

**LEW RICE** "PASSING REVIEW'

DOING ECCENTRIC DANCING SPECIALTY SEE MY 1 STRING FIDDLE

**CHAS. MARSHALL**

NOT AN ACTOR—JUST A TYPE-COMEDIAN WITH HURLY BURLY Thanks to Joe Wilton

**ANNA THORNTON**

WITH JAMES E. COOPER'S BIG JAMBOREE Direction—IKE WEBER

**ELEANOR MACK**

PRIMA DONNA SWEET SWEETIE GIRLS

**JIMMY RAYMOND**

Singing, Juvenile, Also Characters, Doing Specialty with Hurly Burly Thanks to Joe Wilton

**RALPH SINGER**

AT LIBERTY ADDRESS 756 TRINITY AVE., NEW YORK

**CALL** Show Folks Attention! **CALL**

WHEN IN NEWARK, N. J., STOP AT

**GREELY HOTEL**

3 blocks from Miner's Empire and Lyric. Close to Shubert and all vaudeville houses. Reasonable rates.

NEW YEAR'S GREETINGS

**Mme. FRIEDA KATZ**

116 WEST 48TH STREET NEW YORK CITY

**ARTHUR PUTNAM**

WITH ARTHUR PEARSON'S "BITS O' BROADWAY." EMMETT CALLAHAN, MANAGER

**HOWARD HARRISONS LIL**

STRAIGHT MAN AND SOUBRETTE WITH SWEET SWEETIE GIRLS

**BABE QUINN**

Watch Charm Soubrette. Gus Hill's Bringing Up Father. No. 1 Company

**GEORGE and GOLDIE HART**

DOING FINE WITH WILLIAM S. CAMPBELL'S ROSE SYDELL'S LONDON BELLES

**CHARLIE TAYE**

HAPPY NEW YEAR LITTLE BO-PEEP

**Chas. V. Markert**

HAPPY NEW YEAR LITTLE BO-PEEP

**FLO CARTER**

DANCING INGENUE. DOING TOE DANCE SPECIALTY WITH WHIRL OF MIRTH

**MATTIE DE LECE**

SHAPELY PRIMA DONNA NEVER HAPPIER WITH PUSS PUSS

**Norman Hanley**

COMEDIAN TOWN SCANDALS

**VI KELLY**

INGENUE SWEET SWEETIE GIRLS

LEW AND BERT

**MARKS BROTHERS**

Singing and Dancing Specialty and Working Through Show. Little Bit of Everything with Puss Puss.

# NEW ACTS

## TABOR AND GREEN

**Theatre**—*Loew's Metropolitan.*
**Style**—*Comedy black-face.*
**Time**—*Fifteen minutes.*
**Setting**—*In "one."*

Tabor and Green, two black-face performers, were the hit of the entire bill. One of them, playing the straight man, was exceptionally good, while the other as the comedian, got many laughs on his work at the piano, and his assumed illiteracy. The two got rather mixed up on biblical phrases, for the first few minutes, but finally got away from this trend of humor, depending on their movements rather than the lines to get across.

The comedian played the piano for the straight man, who sang in a deep and harmonious voice. He received a strong hand of approval on this, and the following popular numbers, all of which proved themselves to be winners.

The pianist then played a little ditty on the piano, which was greeted with a good laugh, but little applause.

Followed a double song, which would better be omitted, as the comedian has neither the voice nor the ability to sing in the piece.

The act closed with a yodeling song, done by the straight man. This number, which was unusual, was very well done, got a big hand that sent the two off to six bows.

The act, while a hit at this theatre, might go fairly well in a number two spot on the bigger bills. D. S. B.

## LA DORA AND BECKMAN

**Theatre**—*Colonial.*
**Style**—*Acrobatic novelty.*
**Time**—*Seven minutes.*
**Setting**—*Special.*

This man and woman team opens in "one" with a special drop of black trimmed with gold flowers. The woman enters dressed in a colonial costume and white wig and in a fair voice and with an ordinary personality puts over a song. At finish of song she dances off and male partner dances on. In middle of his dance the drape opens disclosing full stage set in "eye," same color as drop, with long balancing rope hanging center.

The woman then enters in white tights and proceeds with stunts on the rope while the man does the balancing for her below. Her high spot is the singing of a song while suspended head downward in the air. As a finish both dance a jazz dance suspended with head downward. The people are apparently circus folks and haven't yet acclimated themselves with their changed conditions. With a little staging, this could be made into a fair opening act for a big time bill as it contains novelty and can be done in the spectacular style. E .H.

## ROBERT H. LODGE AND CO.

**Theatre**—*City.*
**Style**—*Sketch.*
**Time**—*Fifteen minutes.*
**Setting**—*In "full."*

The offering dragged at times, regardless of the amusing lines and the clever work of Lodge, who played the lead in the sketch.

The plot of the sketch, which is primarily a comedy offering, has to do with the desired marriage entanglements of the old man's nephew and a young girl. By the provisions of the boy's father's will, if the younster marries without the consent of his uncle, he loses all of the huge amount of money that is to be his. As a result, the two youngsters decide to match their wits, and fool the old man, which they do by misrepresenting themselves. The sketch was well-thought and staged. The old man, playing the gouty and decrepit uncle, was fine, and got over in a convincing mannar, but the boy and girl had not the ability to get their lines across. The boy and girl, of course, were only present to throw lines to the uncle, but they did not seem to successfully know how to do this. If this fault, the only bad feature in the entire piece, should be rectified, there is no reason why the offering should not be able to get on the big time bills.

D. S. B.

## NEWPORT STIRK & PARKER

**Theatre**—*125th Street.*
**Style**—*Comedy.*
**Time**—*Fourteen minutes.*
**Setting**—*Special.*

This act consists of two men and a woman. It opens with a street exterior outside a cafe. The two men come on, and one of them is showing his friend how many girls he knows in the town. The man's retort is that they have been standing in the same spot for weeks but haven't met anyone he knows as yet. In the midst of their conversation the woman enters and tells them that she's lost. They make a date to meet her inside the cafe and she exits for a change in wardrobe. Curtain in drop is then raised, discovering a table in the cafe.

Most of the comedy is done from this table, and is derived from a trick violin containing moonshine. The biggest laughs of the act are the repeating of the lines, "you're lucky you met me," and a piece of business wherein the sap takes out a notebook every time he gives out a nickle. As a finish, the three dance. E. H.

## DOWNEY AND CLARIDGE

**Theatre**—*Jefferson.*
**Style**—*Novelty.*
**Time**—12 *minutes.*
**Setting**—*"One" and "three."*

The girl opened in one, with a song sung in a fair voice. After the song she removed her musical comedy style of gown and hat, and in an abbreviated costume, did a few stunts on a bicycle, the act having gone to "three." At the close of her bit, a man's voice was heard singing in the wings, and a minute later he emerged as a tramp. He pulled some clownish stuff in pantomime, which included the lighting of a trick cigarette, that sputtered like a Fourth of July specie of fireworks.

The cigarette later fell within his trousers, and the smoke issuing in clouds got a rise out of the audience. Picking up a trick bicycle, he launched into a series of Joe Jackson tricks and funny business, which went over well.

For their finale, the girl came on in a short skating costume and, after a song, did a few steps on the skates while the man rode across the stage on a high pole-like affair that worked on the bicycle principal. Makes a fair sort of act for either extreme of the bill.

M. S.

## WROTHE AND MARTIN

**Theatre**—*Colonial.*
**Style**—*Comedy.*
**Time**—*Twenty minutes.*
**Setting**—*Special.*

This act opens on the stoop of a New York tenement in "one." Wrothe, as janitor, is doing a light Irish character. Martin as his roomer and boarder is a race track tout and finally manages to interest him in going to the track. There are several funny laughs put over in this part of the act with the assistance of a policeman.

It then jumps to a race track, set in "three." Here the chatter is mostly confined to the race track lingo and is understood by some of the audience but not by all. There are a few laughs that are common property and these are well put over. As a closing the act is very weak with a poem that has not the quality to bring the act up to a fitting finish.

As an act it is a big time "two spotter," but could be made much better with the cutting of some of the talk that is not understood. E. H.

## BURNETTE AND WALKER

**Theatre**—*125th Street.*
**Style**—*Singing and comedy.*
**Time**—*Twelve minutes.*
**Setting**—*Special.*

In this act we have one of those things that are so common in vaudeville. A collection of gags, a small amount of personality by one of the team, and nothing specially new to offer. It opens with the girl coming on the stage with a sketch in her hands. She is an artist, and is drawing the wood. The man comes on, he is a poet, but for the sake of a plot he tells her he is something else. After a little meaningless talk, she leaves the stage to him, where he delivers a comedy-dramatic poem.

On her return she sings a number in a soprano voice, with a high note register, but with no particular effort made at putting the song over except in the vocalizing. Following this, the only legitimate laugh of the act is derived from a comic picture brought on the stage at the finish of the woman's song.

Another song by both for a finish, then off to a scattering handclap of those few who remembered the picture gag. This is a small time offering, and might hold down the two spot on an ordinary bill. E. H.

## HAL. SPRINGFORD

**Theatre**—*58th Street.*
**Style**—*Impersonations.*
**Time**—*Twelve minutes.*
**Setting**—*Special in "one" and "two."*

This is an act where its performer has attempted to get away from the beaten track in the presentation of female impersonations. Opening in "one," in a special drop that is divided, Springford comes on the stage in male attire and plays a number on the piano using the lyrics to introduce his act.

On the other side of the stage, behind a transparent curtain, he makes his changes in costume. He makes three changes and does three numbers with the impersonation very correct and his gowns beautiful. With an unusually good voice he puts over his songs and manages to intermingle a comedy touch here and there that sets the act off and eliminates considerable squeamishness that accompanies most female impersonations. He seems to make his audience feel that the whole business is all in fun and not a habit with him.

As a vaudeville offering it would make a good high class four or five spot attraction. E. H.


MURRAY BERNARD
STRAIGHT MAN OF CLASS
GREENWICH VILLAGE REVUE

THE DRUNKEN BUM TRAMPING ALONG
MAC (RED) CARTER
WITH MISS NEW YORK, JR. PLAZA, SPRINGFIELD, MASS. THIS WEEK

SINGING AND DANCING STRAIGHT MAN AT LIBERTY
HENRY J. COYLE
ADDRESS ROOM 307, 1658 BROADWAY NEW YORK

Principal Comedian Just in from the Coast. First Time in 7 Years.
ERT (SLIVERS) HUNT and ISEN LILLIAN
WITH WHIRL OF MIRTH COMPANY

A NEW SOUBRETTE
BABE ALMOND
WITH IRONS AND CLAMAGE TOWN SCANDALS

GAMBLING AT MONTE CARLO
SEASON 1921-1922
WHO?
LEW MARSHALL

Tramp Comedian
Chas. (TRAMP) McNally
WITH SULLIVAN'S MISCHIEF MAKERS

# ARTHUR LANING

Happy New Year To All

# LUCILLE HARRISON

This Week at Columbia Theatre with FOLLY TOWN

CIRTNECCE NAIDEMOC **ERNIE MACK** WITH FRANK FINNEY REVUE

DIRECTION ROEHM & RICHARDS

Eccentric Dutch Comedian **BILLY TANNER** Chas. Franklyn's Ting-a-Ling

BUBBLING WITH PERSONALITY | THE SENSATION OF BURLESQUE. SHE SINGS, DANCES, DOES ACROBATIC STUNTS. A THOUSAND PER CENT PERFECT **ESTELLE (ARAB) NACK** | 1921 :: 1922 PUSS PUSS

**ORIGINAL MUSICAL BABIES** THE MORETTE SISTERS ANNETTE, SOUBRETTE LILLIAN, INGENUE | BILLY WATSON'S BIG SHOW

PRIMA DONNA AND DOING NICELY THANK YOU **RUTH OSBORNE** WITH JIMMY COOPER'S BEAUTY REVIEW

SINGING BLUES **MARCIA COMPTON** WITH FRANK FINNEY'S REVUE

A REAL CLASSY ACT. PIANO AND HARMONY | EVELYN **DEAN and READE** PEGGY | WITH ALL REEVES BEAUTY SHOW

Principal Comedian | CHAS. **GOLDIE and GOULD** HELEN | Soubrette

WITH JOE WILTON'S HURLY BURLY

DANCING SOUBRETTE **BABE MULLEN** JEAN BEDINI'S PEEK-A-BOO

It's the Thought | Patsy with "Chick Chick" **WILLIE MACK** If things don't go to suit you And the world seems upside down, Don't waste your time in fretting, Just smile away your frown.

BUMMING WITH BILLY VAIL'S SWEET SWEETIE GIRLS | BOBBY **WILSON** EMMA | DANCING INGENUE SOUBRETTE

DANCING AND SINGING INGENUE **FLORENCE DE VERE** ABE REYNOLDS REVUE

Popular Ingenue WITH **MYRTLE ANDREWS** JOE OPPENHEIMER'S MISS NEW YORK, JR.

**MIDDLETOWN, N. Y.**
(Second Half)—Hardy Bros.—Edwards & Janot—Jerome Mann Co.—Zaza Dell Co.

**McKEESPORT, PA.**
(First Half)—Page & Green—Francis & Hume—Graves & Demond—Peel & Corvan—Caesar Rivoli. (Second Half)—Pauline & Francis—Dorothy Doyle—Keane & Williams—Green & Myra—Princess Wah Letka.

**MORRISTOWN, N. Y.**
(First Half)—Harry DeCoe—Kaufman & Carroll—Fred Elliott—Maurice Samuels—John Regay Co. (Second Half)—Chas. Martin—Donovan & Lee—North & Holliday.

**NEW BRITAIN, CONN.**
(First Half)—The Stenards—Abbott & Healey—John Elliot & Girls—Mack & Lane—Casting Campbells. (Second Half)—Jean Val Jean—Henry Sisters—Maurice Costello—Lillian Stelle—Tennessee Ten.

**NEW LONDON, CONN.**
(First Half)—Frederick Roland—Lillian Stelle—Frank Sabini—Three Falcons—Wayne & Bell. (Second Half)—Markle & Gay—Lillian Gonne Co.—Harry Cooper—Six American Belfords.

**NORTH ADAMS, MASS.**
(First Half)—Gravata & Lavonda—Tom Brantford—Jean & Elsie—De Lier & Orma—Loretta Bears. (Second Half)—Carnaris & Cleo—Gert. Morgan—Monarch Four—Fred Elliott—Nora Jane.

**OLEAN, N. Y.**
(Second Half)—Selbini & Royer—Platt & Dorsey Girls—Wilson & Kelly—Eleanor Pierce Co.

**PARKERSBURG, W. VA.**
(First Half)—Gibson & Price—Brown & Barrows—Margie Coates—Melodious Six. (Second Half)—Jack McGowan—Jason & Harrigan—Evans & Wilson—Seven Honey Boys.

**PASSAIC, N. J.**
(First Half)—Beaggy & Clauss—Tom Dooley—Grey & Byron—Finley & Hill. (Second Half)—Bud & J. Grey—Corddock & Shaddhey—Haveman's Animals—Marsdeux Neble.

**PHILADELPHIA, PA.**
**Grand Opera House**—Nerhoff & Phelps—Jazz Baby—Arthur Hill Co.
**Keystone** — Watson Dogs — Marie & Marlow — Nobody Home—Pietro—Wroes Buds.
**Wm. Penn** (First Half)—Roy & Arthur—Ernie & Ernie—Barry & Leighton—White's Revue. (Second Half) — McCart & Marrone — Primrose Three—Galletti & Kokin—Ned Norworth & Co.
**Girard Ave.** (First Half)—Leddy & Leddy—McCart & Marrone—Pisano & Bingham—International Revue. (Second Half)—Sunshine Girls—Green & Burnett—Al. White Revue.

**PITTSBURG, PA.**
George Arron—Bil & Ed. Devereau—Miss Cupid—Shelvey Boys—Lamb Manikins—Gildea & Jafola—Dae & Stanley—Stewart & Mercer.

**PITTSBURG-JOHNSTOWN**
Step Lively—Tom & Dolly Ward—Denny & Ray—Marion Clare—McLoud & Norman.

**PITTSFIELD, MASS.**
(First Half)—Canaris & Cleo—Gert. Morgan—Payne & Grant—Fields & Fink—Monarch Comedy Four. (Second Half)—Pershing—Gean & Elsie—Fred. Roland—P. & W. Levar—Barrett & Cuneen.

**QUEBEC, P. Q.**
Harry Layden—Patrice & Sullivan—LeCardo Bros.—Eary & Eary—The Lampinis.

**READING, PA.**
**(First Half)—Vosser & Co.**—Geo. P. Wilson—LeMaire & Hayes—Faber & McGowan—McKee & Claire Girls. (Second Half)—Chong & Moey—Dolly Dumplin—Jack Norton Co.—Redmond & Wells—Earth to Moon.

**SARATOGA, N. Y.**
Knowles & White — Manuel Romaine — Mary Lawlor.

**SHAMOKIN, PA.**
(First Half)—Ketch & Wilma—Julia Curtis—Bobby Connelly Co.—Wild & Hill—Sankus & Sylvers. (Second Half)—Little Big Girl—King & Wise—Anger — Packer—Oversea Revue.

**SHENANDOAH, PA.**
(First Half)—The Carbreys—Crane, May & Crane—Willie Smith—Three Kundels. (Second Half)—Levine, Ordway & Dorf—Davis & Brander—Rowland & Meehan.

**SOUTH NORWALK, CONN.**
Beaggy & Clauss—Wells, Virginia & W.—Middleton & Spellmeyer—Finley & Hill—Casting Campbells.

**STAMFORD, CONN.**
(First Half)—John Burns—Henry Sisters—Jean Val Jean. (Second Half)—Maud McIntosh—Kaufman & Carroll—Wayne & Bell.

**STEUBENVILLE, O.**
(First Half)—Barnett & Whiting—Vera Gale—Brierre & King—Evans & Wilson—Princess Wah Letka. (Second Half)—Keller & Waters—Brown & Barrows—JaDa Trio—Caesar Rivoli.

**SYRACUSE, N. Y.**
(First Half)—Pershing—Alf. Grant—Nevins & Gould — McCarthy & Sternard — Worth Wayten Four—Dancing Shoes. (Second Half)—Lane & Whalen — Frank Markley — McCoy & Walton — Murphy & White.

**TORONTO, ONT.**
Bert Dooley & Co.—Smith & Barker—Thaler Circus—Bell & Caron—Morgan & Varan.

**UTICA, N. Y.**
(First Half)—Mack & Brantley—Knowles & White—McLawlor & Tierney—McCoy & Walton—Mallia & Bart. (Second Half)—Wise & Wiser—Gillen & Mulcahy—Bevan & Mack—Polly Moran.

**WASHINGTON, PA.**
Leighton & DuBall—Dorothy Doyle—Tommy Allen & Co.—O'Connor & McCormick—Jack Marley—Farrell Taylor Co.

**WHEELING, W. VA.**
(First Half)—Keller & Walters—Jack Marley—Kirk & Harris—Keane & Williams—At the Party. (Second Half)—Barnett & Whiting—Francis Hume—Tommy Allen Co.—Rappi—Studies D'Art.

**WOONSOCKET, R. I.**
(First Half)—Foxworth & Francis—Thornton & Flynn. (Second Half)—Lloyd Nevada Co.—Australian Stan Stanley.

**YORK, PA.**
(First Half)—Chong & Moey—Dolly Dumplin—Jack Norton & Co.—Redman & Wells—Royal's Elephants. (Second Half)—Visser & Co.—Geo. P. Wilson—Jed's Vacation—Faber & McGowan—Wm. A. Weston Co.

# VAUDEVILLE BILLS

(Continued from page 21)

## POLI CIRCUIT

**BRIDGEPORT, CT.**
**Poli's** (First Half)—De Voe & Statzer—Kane Sisters—Sheila Terry Co.—Angel & Fuller—Eight Lunatic Chinks. (Second Half)—Ryan, Weber & Ryan—Bowman Bros.—A. Astrill Co.—Mabel Berra Co.—Richard Carle Co.
**Plaza** (First Half)—Andrews & Blanchette—Lucille & DuBois—Olive & Nerritt—Donegan & Allen. (Second Half)—Dixie Hamilton—Conn & Albert—Two Little Pals.

**HARTFORD, CT.**
**Palace** (First Half)—Saranoff & Sonia—Barney Ward—A. Astrill Co.—Honey, Lewis & Grayce. (Second Half)—Blue Clour & Big Thunder—Geo. Alexander & Co.—Miller Girls—Stars & Records—Burke, Walsh & Nana.
**Capitol** (First Half)—Gerard Monkeys—Black & O'Donnell—Richard Carle Co.—Frankie Heath—Harry Carroll. (Second Half)—F. Donegan & Allen—Winloke & Van Dyke—Harry Beresford—Jack Norworth—Malia Bart Co.

**NEW HAVEN, CT.**
**Bijou** (First Half)—Blue Cloud & Big Thunder—Dixie Hamilton—Markel & Fay—Conn & Albert—Two Little Pals. (Second Half)—De Voe & Statzer—Ander & Blanchette—Cortez Sisters—Black & O'Donnell—Josie Flynn Co.
**Palace** (First Half)—Ryan, Weber & Ryan—Stan Stanley—Harry Beresford Co.—Mabel Berra. (Second Half)—Toyland Follies—Kane Sisters—Frank McIntyre Co.—Exposition Jubilee Four—Samaroff & Sonia.

**SCRANTON, PA.**
**Poli's** (First Half)—Wright & Gayman—Meehan & Newman—Spirit of Youth—Kelso & Lee—Nosses. (Second Half)—Kluting Animals—Leo Haley—R. Keane & C. Whitney—Walmsley & Keating—Weber & Ridnor.

**SPRINGFIELD, MASS.**
**Palace** (First Half)—Fern, Bigelow & King—Exposition Jubilee Four—Norton & Melnotte—Trovato—Frank McIntyre Co. (Second Half)—McRae & Clegg—Jack Goldie—Sullivan & Meyers—Frankie Heath—Trip to Hitland.

**WATERBURY, CT.**
**Poli's** (First Half)—Toyland Follies—Winloke & Van Dyke—Geo. Alexander Co.—Bowman Bros.—Stars & Records. (Second Half)—Gerard Monkeys—Barney Ward—Sheila Terry Co.—Honey, Lewis & Grayce—Fern, Bigelow & King.

**WILKES-BARRE, PA.**
**Poli's** (First Half)—Kluting's Animals—Leo Haley—R. Keane & C. Whitney—Walmsley & Keating—Weber & Ridnor. (Second Half)—Wright & Gayman—**Meehan & Newman—Spirit of** Youth—Kelso & Lee—Six Nosses.

**WORCESTER, MASS.**
**Poli's** (First Half)—Miller Girls—Jack Goldie—Sullivan & Meyers—Burke, Walsh & Nana—Trip to Hitland. (Second Half)—Singer Sisters—Trovato—Norton & Melnotte—Angel & Fuller—Eight Lunatic Chinks.
**Plaza** (First Half)—McRae & Clegg—Norton & Noble—Cortez Sisters—Josie Flynn Co. (Second Half)—Tenny & Allen—Lucille Du Bois—Oliver & Nerritt—Renee Roberts Co.

## W. V. M. A.

**CHICAGO**
**American** (First Half)—McShane & Hathaway—Larry Harkins & Boys—"Smiles." (Second Half)—Billy Ross Revue—Cleveland & Dowry—Furman & Nash.
**Lincoln** (First Half)—Ford & Price—Leroy & Mabel Hart—Dave Manley—Furman & Nash—Crandall's Circus. (Second Half)—McShane & Hathaway—Ona Munson & Co.—Al Abbott.
**Harper** (Last Half)—Kurt & Edith Kuehn—Dave Manley—Melo Danse.

**ATCHISON, KANS.**
**Orpheum** — Charles Ledegar—Ray & Fox—Allen's Cheyenne Minstrels—Lulu Coates & Co.

**BARTLESVILLE, OKLA.**
**Odeon**—Patches—Browning & Davis.

**BLOOMINGTON**
**Majestic** (First Half)—Rinehart & Duff—Ben Nee One—Yip Yip Yaphankers. (Second Half)—Cliff Bailey Duo—Jimmy Dunn—Stuart Girls & Orchestra.

**CHAMPAIGN**
**Orpheum** (First Half)—McIlyar & Hamilton—Cook & Rosevere—Abraham Lilcoln—Sampson & Douglas—La France Bros. (Second Half)—Frank & Beatrice Russell—Watts & Ringgold—Block & Dunlop—On Fifth Avenue.

**DECATUR**
**Empress**—Alfred Powell & Co.—Gordon & Gordon—Block & Dunlop—Evelyn Phillips & Co.—Coley & Jaxon—Capt. Bett's Seals. (Second Half)—Ethel & Ward Shattuck—Harry Haw & Co.—Rubeville.

**DAVENPORT**
**Colonial (First Half)**—Ford & Goodridge—Stuart Girls—Jimmy Dunn—Norris' Follies. (Second Half)—Alex. Melford Trio—Chamberlain & Earle—Larry Harkins—Bill Robinson—York & King—Lutes Bros.

**EVANSVILLE**
**New Grand** (First Half)—Robert & Demont—Hall & West—Blossom, Seeley & Boys—J. C. Nugent—Three Melvin Bros. (Second Half)—Rose Kress Duo—Alf Ripon & Jiggs—Blossom. Seeley & Co.—Keno, Keyes & Melrose.

**FORT SMITH, ARK.**
**Joie** (Last Half)—Sultan—Browning & Davis—Fred Bowers' Revue—Joe Browning—Gordon & Rica.

**GALESBURG**
**Orpheum** (First Half)—Mellon & Renn—Story Book Revue. (Second Half)—Tile & Tide—Gygi & Vadie.

**GRAND RAPIDS, NEB.**
**Majestic**—Mme. Wagoner Shank—Ross & Foss—Fitzgerald & Carroll.

**JOPLIN, MO.**
**Electric**—Al Jerome—Pete Curley & Co.—Lee—Leo & Viola Doherty—Three Regals.

**JOLIET**
**Orpheum** (First Half)—Al Gamble & Co.—Edith Clifford—Alexander Melford Trio. (Second Half)—Rinehart & Duff—Ben Nee One—Yip Yip Yaphankers.

**KANSAS CITY, MO.**
**Globe** (First Half)—Sigsbee's Canines—Helene Coline & Co.—Rings & Rainbows—Fields & Harrington—Kenny, Mason & Scholl. (Second Half)—Frank & Clara La Tour—Pat & Peggy Houlton—Tom Davies & Co.—Cook & Vernon—Dreams.

**LINCOLN, NEB.**
**Liberty** (First Half)—Frank & Clara La Tour—Pat & Peggy Houlton—Tom Davies & Co.—Fisher & Lloyd—Wills, Gilbert & Co. (Second Half)—Petty Reat & Bro.—Knapp & Cornalia—Kennedy & Davies—Gordon & Germaines.

**MADISON**
**Orpheum** (First Half)—Cliff Clark—Sammy Lee & Friends—Marston & Manley—The Wonder Girl. (Second Half)—Margaret Ford—Tilyou & Rogers—Russ, Leddy & Co.—Ottalie, Corday & Co.—Modern Cocktail.

**OKMULGEE, OKLA.**
**Orpheum** (First Half)—Bud Walker—Leo & Viola Doherty—Bronson & Edwards. (Second Half)—Julia Edwards—Mack & Stanton—Patches.

**OMAHA, NEB.**
**Empress** (First Half)—Ross & Foss—Fox & Conrad—Fitzgerald & Carroll—Dreams. (Second Half)—Wintergarden Four—Georgia Howard—Fisher & Lloyd—Wills, Gilbert & Co.

**OKLAHOMA CITY, OKLA.**
**Orpheum** (First Half)—Mang & Snyder—Gordon & Delmar—Van & Vernon—Little Cottage.

**PEORIA**
**Orpheum** (First Half)—Cliff Bailey Duo—Bill Robinson—"On Fifth Avenue." (Second Half)—Deszo Retter—Hall & Dexter—Abraham Lincoln—Sampson & Douglas.

**QUINCY**
**Orpheum** (First Half)—Tile & Tide—Vadie & Gygi. (Second Half)—Mellon & Renn—Story Book Revue.

**SOUTH BEND**
**Orpheum (First Half)**—Fred Hughes & Co.—John T. Ray & Co.—"Pinched"—Coscia & Verdi. (Second Half)—Robert & Demont—The Maxwell Quintette—Doll Frolics—The Gellis.

**ST. JOE, MO.**
**Electric**—Cook & Vernon—Al Jerome—Pete Curley & Co.

**SIOUX CITY**
**Orpheum** (First Half)—Jennier Bros.—Kennedy & Davies—Knapp & Cordalia—The Dance Voyage—Larry Comer—Reynolds Trio. (Second Half)—Young & April—Stagpole & Spier—Three Haley Sisters—The Storm—Bally Hoo Trio.

**SIOUX FALLS, S. D.**
**Orpheum** (First Half)—Petty Reat & Bro.—Wintergarden Four—The District School. (Second Half)—Cook & Valdare—Gardner & Aubrey—Larry Comer—Sawing a Woman.

**ST. LOUIS**
**Grand Opera House**—The Hennings—Nippon Duo—Jim Fulton & Co.—The Popularity Queens—Warren & O'Brien—Billie Gerber Revue—Lewis & Rogers—Hamlin & Mack—Tess Sherman & Co.

**SPRINGFIELD**
**Majestic (First Half)**—Ethel & Ward Shattuck—Harry Haw & Co.—Mile. Marionne—Stone's Novelty Boys—Ernest Hiatt—Whitfield & Ireland—Bowers, Walters & Crocker. (Second Half)—Alfred Powell & Co.—Gordon & Gordon—Ford & Goodridge—Evelyn Phillips & Co.—Clay Crouch—Capt. Bett's Seals.

**TOPEKA, KANS.**
**Novelty** (First Half)—Charles Ledegar—Ray & Fox—Allen's Cheyenne Minstrels—Lulu Coates & Co. (Second Half)—Sigsbee's Canines—Helene Coline & Co.—Rings & Rainbows—Fields & Harrington—Kenny, Mason & Scholl.

**TULSA, OKLA.**
**Orpheum** (Second Half)—Mang & Snyder—Gordon & Delmar—Van & Vernon—Little Cottage.

**TERRE HAUTE**
**Hippodrome** (First Half)—Rose Kress Duo—Alf Ripon & Jiggs—The Princess Minstrel Misses—Keno, Keyes & Melrose—Sawing a Woman in Half. (Second Half)—Three Melvin Bros.—Hall & West—Cook & Rosevere—Mlle. Marionne—Stone's Novelty Boys & Ysobel Gray—J. C. Nugent—Sawing a Woman in Half.

## MARCUS LOEW CIRCUIT

**NEW YORK CITY**
**State** (First Half)—Carl & Emma Frabel—Forrest & Church—Phil. Adams & Co.—Elsie White—Brava, Michielina & Co. (Second Half)—Cross & Santoro—Jack Walsh & Co.—Elsie White—Rose Revue.
**American** (First Half)—Cody & King—Jean Boydell—Pisano & Bingham—Bennett & Lee—Downing & Bunin Sisters—Stanley & Winthrop—Walter Fenner & Co.—Sherman, Van & Hyman—Cross & Santoro. (Second Half)—Kennedy & Kramer—Leona Williams—Four Bellhops—Eddie Clark & Co.—Claire De Vine & Co.—Baldwin, Blair & Co.—Weston & Eline.
**National** (First Half)—Mankin—Kennedy & Kramer—Grindell & Esther—Ralph Whitehead—Tom McKay's Revue. (Second Half)—Les Peretos—Herman Berrens—Pisano & Bingham—Morley & Chesleigh—Melody Festival.
**Orpheum** (First Half)—Les Perettos—Frank Mansfield—Sossman & Sloane—Ada Jaffe & Co.—Cameron & Meeker. (Second Half)—Three Walters—Chas. Gibbs—Harvey De Vora Trio—Criterion Four—Skelly & Heit Revue.
**Greeley Square** (First Half)—Just Friends—Armstrong & Tyson—Makarenko Duo—Heim & Lockwood Sisters—Herman Berrens—Four Bellhops. (Second Half)—Flying Howards—Reed & Lucy—Small & Sheppard—Holiday in Dixie—Sossman & Sloane.
**Delancey Street** (First Half)—Claire De Vine & Co.—Chas. Gibbs—Skelly & Heit Revue—Morley & Chesleigh—Three Walters. (Second Half)—Cody & King—Frank Mansfield—Armstrong & Tyson—Phil Adams & Girls—Cameron & Meeker—Broslus & Brown.
**Boulevard** (First Half)—Flying Howards—Reed & Lucy—Gordon & Healy—Nicholas Dunaw & Co.—Jas. Thornton. (Second Half)—Swain's Cats & Rats—Stanley & Winthrop—Al & Mary Royce—Marsh & Williams—Jas. Thornton—Miller, Klint & Kubie.
**Avenue B** (First Half)—Aerial De Groffs—Irene Trevette—Three Yaquis—Mumford & Stanley—Dance Follies. (Second Half)—The Rackos—Jack Reddy—Heim & Lockwood Sisters.
**Lincoln Square** (First Half)—Melroy Sisters—Brown & Elaine—Melody Festival—Murray Voelk—Broslus & Brown. (Second Half)—Just Friends—Rita Shirley—Bennett & Lee—Ashley & Dorney Co.—McKay's Scotch Revue.
**Victoria** (First Half)—Swain's Cats & Rats—De Vine & Williams—The Poster Girl—Eddie Clark & Co.—Wilson & Larsen. (Second Half)—Valentine & Bell—Four Brown Girls—Walter Fenner & Co.—Mike Bernard & Amy Butler—Frill Shop.

**BROOKLYN**
**Fulton** (First Half)—Lynch & Zeller—Al & Mary Royce—Baldwin, Blair & Co.—Cullen & Cantor—Holiday in Dixie. (Second Half)—Busse's Dogs—Makarenko Duo—Grindell & Esther—The Poster Girl—Downing & Bunin Sisters.
**Warwick** (First Half)—Leoni Williams—Turner & Joselyn—Tower & Darrell. (Second Half)—Mankin—Brown & Elaine—Sally Fields—Brava, Michielina & Co.
**Palace** (First Half)—The Rackos—Annie Nelson—Burke & Burke—Sally Fields. (Second Half)—Aerial De Groffs—Pardo & Archer—Sherman, Van & Hyman—Mysterious Music.
**Metropolitan** (First Half)—Miller, Klint & Kubie—Four Brown Girls—Ashley & Dorney Co.—Rose Revue. (Second Half)—Melroy Sisters—De Vine & Williams—Wilson & Larsen.
**Gates** (First Half)—Russo, Ties & Russo—Jack Reddy—Golden Bird—Weston & Eline—Frill Shop. (Second Half)—Gaby Bros.—Forrest & Church—Sam Llebert & Co.—Ralph Whitehead—Dance Follies.

**HOLYOKE**
(First Half)—Obala & Adrenne—Casson Bros.—Wm. Morris—Morey, Senna & Dean—Quinette

(Continued on page 29)


**STEIN'S FACE POWDER**
"The One Which Sticks." 8 oz. can 50c
Made by Stein Cosmetic Co., New York, Mfrs. of
**STEIN'S** BOOKLET UPON REQUEST **MAKE-UP**

**GEORGE M. COHAN'S**
FORMER
**DANCING MASTER**
**JACK BLUE**
FOLLOWING THE FOOTSTEPS OF THE GENIUS
...TWO SHOWS NOW IN PREPARATION...
The Foolish Follies and The Dancing Blues.
Professionals Wanting New Dances
Call JACK BLUE Studios,
233 W. 51st Street Opp. Capitol Theatre
Phone Circle 6136

**MADISON'S BUDGET No. 18** NEW!!!
**PRICE ONE DOLLAR**
MADISON'S BUDGET No. 18 marks a distinct advance in the excellence and originality of its contents and includes a liberal assortment of my sure-fire monologues, parodies, acts for two males and male and female, an original sketch for four people (2m 2f), 200 single gags, some dandy minstrel first-parts, a 1-act farce for 9 people and many other comedy surprises. And remember the price is only ONE DOLLAR per copy. Send orders to MADISON'S BUDGET PUBLISHING CO., 1052 Third Avenue, New York.

**JAMES MADISON says**
On Jan. 15th I return to my New York office, 1493 Broadway, and shall be glad to hear from successful performers who desire an exclusive act that's "different."

### DOUG AND MARY TO LIVE IN PARIS

LOS ANGELES, Dec. 26.—Mary Pickford and Douglas Fairbanks arrived in this city last week to spend the Christmas holidays. Doug has verified the report that the couple will live in southern France. In about six months they will go to Nice, where they will set up a studio and make pictures. They are back in America to buy stories, which they will make for the screen in France.

"Many movie stars are deserting America for France," said Doug, "but they are doing it for artistic reasons, because they can give American pictures with the French setting which will be genuine.

### CHORUS GIRL IN AUTO ACCIDENT

TOLEDO, O., Dec. 26.—Emily "Bobby" Russell, a chorus girl in Billy Watson's show at the Empire Theatre, was badly bruised in an automobile accident Sunday morning while on her way from Cleveland to attend the opening performance.

With another chorus girl, Cecilia Wallace, and her aunt and uncle were in a car which crashed into a telephone pole at Greenwood Avenue and East Broadway. She was taken to the Toledo hospital.

### CIRCUS ACTS WANT BIG PAY

That the German circus acts since the close of the war are trying to take advantage of all the time lost during the war period by raising their salaries to unheard of figures for American appearances was disclosed last week with the return of Frank Melville, from a tour of Europe in search of imported acts.

Mr. Melville as a representative of various organizations has spent most of the Fall on the Continent, in search of material for the next circus season. In Germany, according to Mr. Melville circus acts wanted as much for their acts for one week in the United States as they received in Germany for from one to three years.

In England and Holland, conditions are not quite so bad, continues Mr. Melville, they are far more liberal in their demands for salary.

### NEW NAME FOR McNUTT SHOW

Gus Hill has changed the title of his "Boob McNutt" show to the "Girl from Greenwich Village." Harry Yost has left New York to do the advance work with the show, replacing Harry Bastry.

### BEE OUT OF DEMPSEY ACT

CHICAGO, Dec. 26.—Bee Palmer, has canceled her engagement with Jack Dempsey in vaudeville, and is here nursing her father who is in ill health.

In discussing the charges made by Al. Siegel, her husband, in his action for divorce, wherein he says she became infatuated with Dempsey during their vaudeville engagement, Miss Palmer said: "I don't know why I married him. I picked him out of the gutter and married him at midnight on the impulse of the moment. Now he is conspiring with some lawyers to blackmail me, but I'm going to fight. I have scars all over me where Siegel beat me."

"My relations with Dempsey were purely of a business nature and it was in no way complimentary to me to associate with a person of Dempsey's standing. To me he is no different than any other prize fighter. Siegel had beaten out all the affection I may ever have had for him long before I ever met Dempsey. He speaks of our 'happy married life'; perhaps it was happy for him, but my share of it came in the form of bruises which I was forced to hide under layers of grease paint."

### WALLACE ANDERSON DIES

PITTSBURGH, Dec. 26.—Wallace Ed. Anderson, familiarly termed "Red" and well known as a stage electrician who died in St. John's Sanitarium at Albuquerque, Mexico, was buried from the home of his sister, Mrs. Edward Shaffer, Carrick, Pa. Anderson was a member of Wheeling Local I. A. T. S. C. and members of local No. 3 of that organization acted as pallbearers. Last season Anderson was with Ed Lee Wrothe's Show and this year he was with "Cuddle Up" company and left the show three weeks ago to go to Mexico.

### BUYS BOOKING OFFICES

CHICAGO, Ill., Dec. 26.—Don Pennock, local writer and producer, has purchased the interests of Charles Hedburg and Joe Wagner in the National Booking Agency, with offices in the Garrick Theatre Building.

The offices were founded four months ago for the purpose of booking clubs exclusively. Pennock is reported to have paid $5,000. John J. Harris, former booking manager of the National Booking Exchange, sold his interests to his partners last week.

GREETINGS OF THE SEASON

SANKUS AND SYLVERS

Original Trot Rhythmists

CONN & ALBERT

BACK TO SCHOOL DAYS BOOKED SOLID U. B. O.

BERT SPENCER and ROSE GEO.

In "ABE and MIKE"

ALWAYS WORKING Direction—DAVE SABLOSKY & AMOS PAGLIA

Direction—PETE MACK IN ARTISTIC DANCE CREATIONS

BABE WARRINGTON

IN VAUDEVILLE WITH "MISS CUPID" COMPANY

ATTENTION, VAUDEVILLE ACTS

JOHN QUIGLEY THEATRICAL AGENCY, INC.

New England's leading Independent Agency. Good Vaudeville Acts Wanted. Short jumps.
184 Boylston St., Boston, Mass.

Personality and Songs HERMAN ULIS & CLARK MINERVA Direction AL GROSSMAN

THE WORLD'S FASTEST DRESSMAKER

Jimy-O'BURRELLE and CURTIS-Violette

Formerly The Male Lucille & Violette No double act just like it

LAURIE ORDWAY & CO.

IN VAUDEVILLE IRENE FISHER at the Piano

GENE AND MYRTLE CONROY

THE DANCERS DIFFERENT

Featuring Myrtle, The Girl with the dancing feet

A MERRY XMAS AND A HAPPY NEW YEAR TO ALL

DAVE & TRESSIE

TWO DANCING DEMONS Book All Bookers

Baldwin, Austin and Gaines

A TRIPLE ALLIANCE OF HARMONY AND HUMOR

Direction—AL GROSSMAN

DAVE WINNIE

THAT ENTERTAINING ATHLETE Dir. JIMMY DUNEDIN

GLENN DUDLEY

SONG—JEST—DANCE AND STORY

MARTHA RUSSELL & CO.

"THY NEIGHBOR'S WIFE"

ALWAYS WORKING DIRECTION ARTHUR HORWITZ

DAVIS, TANEAN & DAVIS

THE SUNSHINE BOYS WITH A DARK CLOUD

# BURLESQUE ROUTES

## COLUMBIA CIRCUIT

Al Reeves Beauty Show—Empire, Brooklyn, 26-31; open Jan. 2-7; Palace, Baltimore, 9-14.

Abe Reynolds Revue—Majestic, Jersey City, 26-31; open Jan. 2-7; Empire, Providence, 9-14.

A Whirl of Gayety—Casino, Philadelphia, 26-31; Miner's Bronx, New York, Jan. 2-7.

Billy Watson Show—Lyric, Dayton, 26-31; Olympic, Cincinnati, Jan. 2-7.

Big Jamboree—Des Moines, Iowa, 25-27; Gayety, Omaha, Neb., Jan. 2-7.

Bits of Broadway—Gayety, Omaha, Neb., 26-31; Gayety, Kansas City, Jan. 2-7.

Bon Ton Girls—Hyperion, New Haven, 26-31; Hurtig & Seamon's, New York, Jan. 2-7.

Big Wonder Show—Palace, Baltimore, 26-31; Gayety, Washington, Jan. 2-7.

Bowery Burlesquers—Orpheum, Paterson, 26-31; Majestic, Jersey City, Jan. 2-7.

Cuddle Up—Gayety, Montreal, Can., 26-31; Gayety, Buffalo, Jan. 2-7.

Dave Marion Show—Gayety, Rochester, 26-31; Bastable, Syracuse, Jan. 2-4; Colonial, Utica, 5-7.

Frank Finney Revue—Olympic, Cincinnati, 26-31; Columbia, Chicago, Jan. 2-7.

Flashlights of 1922—Gayety, St. Louis, 26-31; Star and Garter, Chicago, Jan. 2-7.

Follies of the Day—Star and Garter, Chicago, 26-31; Gayety, Detroit, Jan. 2-7.

Folly Town—Columbia, New York, 26-31; Empire, Brooklyn, Jan. 2-7.

Greenwich Village Revue—Lyceum, Columbus, 26-31; Star, Cleveland, Jan. 2-7.

Garden of Frolics—Empire, Newark, 26-31; Casino, Philadelphia, Jan. 2-7.

Girls de Looks—Hurtig & Seamon's, New York, 26-31; Orpheum, Paterson, Jan. 2-7.

Golden Crooks—Empire, Toledo, 26-31; Lyric, Dayton, Jan. 2-7.

Harvest Time—Columbia, Chicago, 26-31; Berchel, Des Moines, Iowa, Jan. 1-3.

Hello 1922—Casino, Boston, 26-31; Grand, Hartford, Ct., Jan. 2-7.

Jingle-Jingle—Gayety, Washington, 26-31; Gayety, Pittsburgh, Jan. 2-7.

Jack Singer's Big Show—Gayety, Toronto, Ont., 26-31; Gayety, Montreal, Can., Jan. 2-7.

Knick Knacks—Bastable, Syracuse, 26-28; Colonial, Utica, 29-31; Empire, Albany, Jan. 2-7.

Keep Smiling—Empire, Providence, 26-31; Gayety, Boston, Jan. 2-7.

Lew Kelly Show—Open, 26-31; Gayety, St. Louis, Jan. 2-7.

Mollie Williams Show—Empire, Albany, 26-31; Casino, Boston, Jan. 2-7.

Maids of America—Gayety, Boston, 26-31; Columbia, New York, Jan. 2-7.

Peek-a-Boo—Peoples, Philadelphia, 26-31; Palace, Baltimore, Jan. 2-7.

Rose Sydell's London Belles—Star, Cleveland, 26-31; Empire, Toledo, Jan. 2-7.

Step Lively Girls—Gayety, Kansas City, Mo., 26-31; open, Jan. 2-7; Gayety, St. Louis, 9-14.

Sam Howe's New Show—Gayety, Detroit, 26-31; Gayety, Toronto, Ont., Jan. 2-7.

Sporting Widows—Casino, Brooklyn, 26-31; Empire, Newark, Jan. 2-7.

Sugar Plums—Grand, Hartford, Ct., 26-31; Hyperion, New Haven, Ct., Jan. 2-7.

Twinkle Toes—Gayety, Pittsburgh, 26-31; Lyceum, Columbus, Jan. 2-7.

Town Scandals—Open, 26-31; Empire, Providence, Jan. 2-7.

Tit-for-Tat—Miner's Bronx, New York, 26-31; Casino, Brooklyn, Jan. 2-7.

World of Frolics—Gayety, Buffalo, 26-31; Gayety, Rochester, Jan. 2-7.

Whirl of Gayety—Casino, Philadelphia, 26-31; Hurtig & Seamon's, New York, Jan. 2-7.

## AMERICAN CIRCUIT

Baby Bears—Penn Circuit, 26-31; Gayety, Baltimore, Jan. 2-7.

Bathing Beauties—Reading, 28; Scranton, 29-31; Lyric, Newark, Jan. 2-7.

Beauty Revue—Englewood, Chicago, 26-31; Garrick, St. Louis, Jan. 2-7.

Broadway Scandals—Open, 26-31; Empire, Cleveland, Jan. 2-7.

Chick Chick—Academy, Buffalo, 26-31; Avenue, Detroit, Jan. 2-7.

Cabaret Girls—Orpheum, Montreal, Can., 26-31; open, Jan. 2-7; Academy, Buffalo, 9-14.

Dixon's Big Revue—Gayety, Minneapolis, 26-31; Gayety, Milwaukee, Jan. 2-7.

French Frolics—Schenectady, 29-31; Orpheum, Montreal Can., Jan. 2-7.

Follies of New York—Capitol, Washington, 26-31; Allentown, Pa., Jan. 2; Easton, 3; Reading, 4; Scranton, 5-7.

Grown-Up Babies—Open, 26-31; Gayety, Minneapolis, Jan. 2-7.

Girls from Joyland—Empire, Cleveland, 26-31; Penn Circuit, Jan. 2-7.

Harum Scarum—Bijou, Philadelphia, 26-31; Long Branch, N. J., Jan. 2; Asbury Park, 3; Schenectady, 5-7.

Hurly Burly—Open, 26-31; Academy, Buffalo, Jan. 2-7.

Jazz Babies—Century, Kansas City, 26-31; open, Jan. 2-7; Gayety, Minneapolis, 9-14.

Lid Lifters—Gayety, Baltimore, 26-31; Capitol, Washington, Jan. 2-7.

Little Bo-Peep—Empire, Hoboken, 26-31; Cohen's, Newburgh, N. Y., Jan. 2-4; Cohen's, Poughkeepsie, 5-7.

Lena Daly and Her Kandy Kids—Howard, Boston, 26-31; New London, Ct., Jan. 2-3; Fall River, Mass., 5-7.

Mischief Makers—Olympic, New York, 26-31; Star, Brooklyn, Jan. 2-7.

Monte Carlo Girls—Star, Brooklyn, 26-31; Empire, Hoboken, Jan. 2-7.

Miss New York, Jr.—Plaza, Springfield, Mass., 26-31; Howard, Boston, Jan. 2-7.

Parisian Flirts—Gayety, Milwaukee, 26-31; open, Jan. 2-7; Park, Indianapolis, Jan. 9-14.

Passing Revue—Open, 26-31; Park, Indianapolis, Jan. 2-7.

Pacemakers—Park, Indianapolis, 26-31; Gayety, Louisville, Jan. 2-7.

Pell Mell—Gayety, Louisville, 26-31; Empress, Cincinnati, Jan. 2-7.

Puss-Puss—Fifth Avenue, Brooklyn, 26-31; Bijou, Philadelphia, Jan. 2-7.

Record Breakers—Lyric, Newark, 26-31; Olympic, New York, Jan. 2-7.

Some Show—Empress, Cincinnati, 26-31; open, Jan. 2-7; Empire, Cleveland, 9-14.

Sweet Sweetie Girls—New London, Ct., 26-27; Fall River, Mass., 29-31; Gayety, Brooklyn, Jan. 2-7.

Social Follies—Avenue, Detroit, 26-31; Englewood, Chicago, Jan. 2-7.

Ting-a-Ling—Gayety, Brooklyn, 26-31; Fifth Avenue, Brooklyn, Jan. 2-7.

Whirl of Girls—Garrick, St. Louis, 26-31; Century, Kansas City, Jan. 2-7.

Whirl of Mirth—Cohen's, Newburgh, 26-28; Cohen's, Poughkeepsie, 29-31; Plaza, Springfield, Mass., Jan. 2-7.

### RUTH DE NICE REJOINS SHOW

Ruth De Nice, soubrette, rejoined her show the "Baby Bears" last week, while the show was playing a week of one nighters through Ohio.

### SINGER IS TREASURER

Murray Singer, and not Murray Leavitt, is treasurer of the Fifth Avenue Theatre, Brooklyn, as announced last week.

# "LITTLE BO PEEP," AT THE STAR, IS CLEVER AND WELL STAGED

"Little Bo Peep," a new show on the American Circuit, with new faces, was at the Star last week. It is in two acts and scenes. The first part is called "Izzy and Ike in the Catskills," and the burlesque, "Izzy and Ike in Business."

This is the Bernstein and Gallagher show. It is beautifully costumed, and the sets of scenery are bright and attractive. The numbers were staged by Charles Markert, and he did well, putting on some clever scenes.

The girls are good-looking and work as though they enjoyed all they do.

Harry Pepper and Charles Taye are the comedians, both doing Hebrew comedy parts of a different style. The former is new in the East. He is a tall, easy-working fellow and gets his "stuff" over very well. Taye is a small chap, fast and funny. He is a very clever dancer and as good as any we have seen at this house so far.

Tom McKenna is doing several characters and does each one successfully. His "dope" he handles exceptionally well. He also does an old man, a "hick," and several other parts nicely. McKenna sings often during the performance and hits the bullseye.

Charles V. Markert is the straight man. This young fellow, although suffering somewhat with a cold, proved himself a capable straight man. He is a fine-looking chap, reads his lines well and can sing. He is also a neat dresser.

Helen Lloyd is the soubrette. Miss Lloyd is looking better and working more successfully than at any time we have seen her. She is all speed and dash in her numbers and she knows how to put them over. She reads lines well and is a corking fine dancer.

Constance Williams is the prima donna. Miss Williams is tall and of a brunette type. Her selections are well given. Her costumes are pretty, particularly her orange and gold cloth gown. Violet Hilson, bubbling over with personality, fits in fine. She has several numbers that go over nicely, and in the bits she does dandy.

The show opens with Markert on the stage, surrounded by the chorus. He attempts to make a speech, but is interrupted by the two comedians working in the audience. Pepper, without makeup, is a candy butcher. Taye, a drunk. McKenna works from a box, and Miss Hilson also does her share in the audience. This scene goes on for about five minutes and the rest of the evening the performers work on the stage.

The balance of the show is made up of bits, numbers and specialties. Taye does a dancing specialty that goes over big. This boy can sure "hoof" some and they liked him Thursday night.

The "sad" bit was offered by Pepper, Taye and Markert and it went over all right, as did the "riddle" bit given by Pepper, Markert and McKenna.

Miss Lloyd scored with her dancing specialty, which went over very fine. Her work was exceptionally good.

The "drinking" bit was well done by Pepper and Miss Williams.

The "love" bit was given by Taye, Pepper and Miss Williams, and it went over.

Pepper was successful with his talking and singing specialty. He told some stories and sang parodies.

McKenna did nicely in the "dope" bit, assisted by Taye and Pepper.

McKenna and Miss Hilson did very well with their specialty, in which they offered parts of old-time medleys.

Pepper, Markert, Taye and Miss Lloyd do the "blowing the horn" bit.

Markert, in his singing and dancing specialty, more than pleased.

McKenna, in another specialty, offered one song, and did so well that he was compelled to give an encore.

In the "insult" bit, Taye, Pepper, Markert and Miss Hilson appeared, doing nicely.

"Little Bo Peep" is a fast show and the principals work hard. The specialties could be arranged better, as too many appear in the last part. It is well costumed and is a pleasing entertainment. SID.

### GENE MORGAN MARRIES

OMAHA, Dec. 24.—Gene (Rags) Morgan of Arthur Pearson's "Step Lively Girls," and Ray Harte, who up to this time has been in the chorus of Mr. Pearson's "Bits of Broadway," were married today by the Rev. Father Dowd of Holy Angels Church. The couple were accompanied by Mr. and Mrs. Joe Gabino, Mr. Gabino being musical director of "Step Lively Girls" Co.

Mrs. Morgan has joined the chorus of the company, her place in "Bits of Broadway" chorus being filled by Mrs. Jamie Coughlin, who will join her husband here. Mr. Coughlin spent the lay-off between Des Moines and Omaha in visiting his mother who lives in Sioux City, Ia.

### LOU REALS ILL

Lou Reals, manager of the "French Frolics," was taken ill last Wednesday when the show was playing the People's Philadelphia. Arthur Diggs, agent of the "Follies of New York," is handling the show during Reals' absence.

### CELEBRATES 70TH BIRTHDAY

Joe Bresenthal, who handles the tickets at the main entrance of Miner's Bronx Theatre, will celebrate his 70th birthday on December 28. He has been in the employ of the Miners for twenty-seven years.

### WITH "WHIRL OF MIRTH"

The new members of the "Whirl of Mirth" Company, who opened in Hoboken Sunday night, are Billy Inman, Harry C. Lyons and Mary Lee, the latter being booked by Lou Redelsheimer.

### HEXTER OUT OF EMPIRE

Billy Hexter closed as a manager of the Empire Theatre, Cleveland, last week. Rube Bernstein is managing the house until another manager can be selected.

### FIGHT FILMS WITH "PUSS-PUSS"

Ike Weber booked the Dempsey-Carpentier fight pictures at the Gayety, Brooklyn, as an added attraction with "Puss-Puss" last week.


**JUST OUT**
**McNALLY'S BULLETIN No. 7**
**Price, One Dollar Per Copy**

Gigantic collection of 140 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 7 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

**McNALLY'S BULLETIN No. 7** contains the following gilt-edge, up-to-date comedy material:

**20 SCREAMING MONOLOGUES.** Each one a positive hit.
**22 ROARING ACTS** for two males. Each act an applause winner.
**11 ORIGINAL ACTS** for male and female. They'll make good on any bill.
**57 SURE-FIRE PARODIES** on all of Broadway's latest song hits.

**GREAT VENTRILOQUIST ACT**
entitled "A Chip of Wit"—It's a riot.

**ROOF-LIFTING FEMALE ACT.** This act is a 24 karat, sure-fire hit.
**RATTLING QUARTETTE ACT.** This act is alive with humor of the rib-tickling kind.
**4 CHARACTER COMEDY SKETCH.** A scream from start to finish.
**9 CHARACTER BURLESQUE** entitled "Tillie Tickletoe." It's bright, breezy and bubbles over with wit.
**12 MINSTREL FIRST-PARTS** with side-splitting jokes and hot-shot cross-fire gags.
**GRAND MINSTREL FINALE** entitled "The Art of Fabrication." Full of laughs.
**HUNDREDS** of cross-fire jokes for side-walk conversation for two males and male and female.
**BESIDES** other comedy material which is useful to the vaudeville performer.

Remember the price of **McNALLY'S BULLETIN No. 7** is only **one dollar** per copy; or will send you **BULLETINS Nos. 6 and 7 for $1.50**, with money back guarantee.

**WM. McNALLY**
**81 E. 125th St., New York**



**Screen Acting**
**By MAE MARSH, Famous Film Star.**

Star in such pictures as "The Birth of a Nation," "Intolerance," "Polly of the Circus," "The Cinderalla Man," etc.

Her book gives requirements for successful screen acting with illustrations. It teaches one how to become an actress or actor.

This is just a new book written by MAE MARSH this year, giving the latest lessons for screen acting, with illustrations.

In addition to this original book on screen acting, we shall supply you with proper individuals to get in touch with regarding positions for screen acting, the proper procedure and how to get into the movies. This service is granted and included in the above price.

**LEARN HOW TO GET INTO THE MOVIES, HOW TO APPLY FOR A POSITION WITH THE STUDIOS, THE NECESSARY REQUIREMENTS, WHO TO SEE AND WHO TO WRITE, WHERE THE VARIOUS COMPANIES ARE LOCATED, WHO THE DIRECTORS ARE, WHO THE STARS ARE, WHO THE SCENARISTS ARE, THE VARIOUS PICTURES NOW UNDER WAY TO BE RELEASED SOON, THE COMING PICTURES, ETC.**

Send today for the famous film star's book and our unequaled additional service that will be rendered at only one cost of **THREE DOLLARS ($3.00)**.

Your money will be refunded at once if you are not satisfied with this book and service.

Learn the secrets and success of Screen Acting.

**The Hillyer Company**
**Suite 610, Masonic Temple**
**159 N. State Street CHICAGO, ILL.**



**Grand Opera House Boston—TO RENT**

First three or four days of each week
Apply to
**ARTHUR L. GRIFFIN**
**183 COURT ST. BOSTON (14), MASS.**



**APARTMENTS** Furnished Unfurnished
**Near Times Square**

**THE LINCOLN** HIGH-CLASS ELEVATOR
306-310 WEST 51st ST., N. Y. Tel. Circle 6868

**THE EDMONDS** In the Heart of the City
776-778-780 EIGHTH AVE., N. Y.
Office at 778 Telephone: Bryant 9684
Exclusively for Theatrical Folks. Service.
All Improvements MRS. GEO. W. DANIEL



**DON'T OVERLOOK THE BEST BET**
**ALAMAC HOTEL**
**ST. LOUIS, MO.**

Catering to the profession. 150 Rooms with more comfort than home ever had. Restaurant connection. Free service to room. Free use of electric fans, electricity for your iron or percolator. Your reservation will receive my personal attention and care.

**ALAMAC HOTEL, Chestnut & 14th Sts., ST. LOUIS, MO.**
**ED. MILLER, Pres. and Mgr.**



**H & M PROFESSIONAL TRUNKS**
Made by HERKERT & MEISEL of St. Louis
*Can Now Be Bought in New York City*
**Prices Reduced, $55 Up**

**Mail Orders Filled F. O. B. N. Y. City.** **Send for Catalogue.**
Used trunks and shopworn samples of all standard makes always on hand. Hartman, Indestructo, Belber, Oshkosh, Taylor, Murphy, Neverbreak, Bal, etc.

**Samuel Nathans** SOLE AGENT FOR H & M TRUNKS IN THE EAST
531 Seventh Ave., N. Y. C. Phone Fitz Roy 9620 Bet. 38th and 39th Streets
1664 Broadway, Between 51st and 52d Streets—Phone 1573 Circle

# VAUDEVILLE NEWS

### NORMAN'S CAR DAMAGED

Karyl Norman, the Creole Fashion Plate, was driving to his home at the theatre on Monday in his newest car, when another machine, travelling at about forty-five miles an hour, sideswiped his, and although both cars were put out of commission, nobody was injured.

### CHILDREN'S SHOW AT PROCTOR'S

Proctor's Fifth Avenue Theatre was crowded last Saturday morning with 1,300 children from the neighborhood who were entertained with the regular bill and, in addition, by Babe Ruth and Alfred Goullet, winner of the recent six day bicycle race.

Harry Breen, appearing on the bill, dressed himself as a clown for the amusement of the youngsters, and when the show was over every child received a box of candy as a present from the management.

### DOWNING TO DO SINGLE

Harry Downing, Revue, a five people vaudeville act closes next week with Downing's entrance in the field as a single. Downing has been contracted to appear twelve weeks in England to open in May. Pat Casey is agent for the new turn.

### MAYO SISTERS IN "HANKY PANKY"

The Mayo Sisters, who have been seen around the circuit in a dancing act quite frequently, have been signed for the vaudeville production, "Hanky Panky," which will be seen on the big time shortly.

### BIG BILL AT ORPHEUM

SAN FRANCISCO, Dec. 26.—The Orpheum bill here this week is one of the largest of the season and reaches a total payroll of almost seven thousand dollars. The programme includes: May Wirth and Company, eight people, four horses; Santos and Hayes Revue, fifteen people; J. Rosamond Johnson and Company, six people; Dugan and Raymond, three people; Moddy and Duncan, Greene and Parker, Lohse and Sterling, and Ed Ford, the only single on the bill.

The Wirth act and Dugan and Raymond were held over for a second week.

### BETTY BOND MARRIES

CINCINNATI, Dec. 23.—Betty Bond, a vaudeville actress, was married to Samuel Silverstein, a New York clothing manufacturer, last Sunday at the Sinton Hotel. Silverstein, who was born in this city, chose it for the ceremony in order that his mother could attend. Miss Bond has played here on several occasions.

### LEWIS CANCELS ACT

CHICAGO, Ill., Dec. 26.—Sid Lewis, well known vaudeville single, was forced to cancel his vaudeville route and undergo an operation for the removal of a jaw bone. An infection from a tooth caused the illness. Lewis was confined at the American Theatrical hospital.

### ZELO IN PICTURES

Zelo, the magician will produce a series of one reel motion pictures on magic to be released in January. The Bird Film Corporation is making them.

# ORCHESTRA NEWS

### WHITEMAN OPENS OFFICE

Paul Whiteman has formed a new company known as Paul Whiteman, Inc., of which he is president, and H. C. Ernst, formerly sales manager of the New York Talking Machine Company, is vice-president. The company's offices are at No. 158 West 45th Street and will do a general orchestra booking, developing and supply business for all sorts of musical entertainment.

### SHERMAN AT MIAMI

Al Sherman and John Hoffman are taking their jazz orchestra of ten pieces to Miami, Fla., where they will open shortly for the Winter season at Fisher's Casino. They will play there in conjunction with Arnold Johnson's Orchestra.

### WEBER AT MAXINE'S

Henri Weber and his Incomparable Eight, after two years at Murray's Roman Gardens, opened Christmas night at Maxine's, featuring "Della-Rhea." The place is under new management.

### PALERMO ENGAGED

William R. Palermo's Society Orchestra is at the Paris Rotisserie, Brooklyn, which re-opened last Monday night, remodeled and under new management.

### KAPLAN AT ATLANTIC CITY

David Kaplan, the arranger and conductor is now leading an orchestra at the Colonial Theatre, a big picture house at Atlantic City, N. J.

### SCOTT BAND TO TOUR

The "Original Broadway Syncopators," under the leadership of W. Scott have been selected to play at the ceremony attending the wireless greeting that Governor Miller will send out from Buffalo, to all the leading cities in the United States. The band which will be heard through amplifiers all over the United States, has played at most every Broadway resort of note.

### SALANDER AT YOEUNG'S

Ben Salander's orchestra has been booked at Joe Yoeung's Chinese restaurant occupying the former Churchill resort, and will open there December 12, under the direction of the Al Herman Amusements. The orchestra will be known as Yeoung's Versatile Orchestra.

### MILLER PLAYS AT WALDORF

Ray Miller's orchestra played at the dinner tendered Charles Stoneham of the New York National League Baseball Club, at the Waldorf-Astoria last Wednesday night, in conjunction with other entertainment supplied by Jerome Remick & Co.

### RAY WALKER DIRECTING

Ray Walker, of Irving Berlin, Inc., is directing the orchestra at the local theatres where Frances Arms is appearing in her vaudeville act, written for her by Sam Ward and Arthur Johnson.

### ISHAM JONES IN HOSPITAL

Isham Jones, the orchestra leader, is seriously ill in a Chicago hospital, having been recently operated upon for appendicitis.

*Compliments of the Season*

AARON HOFFMAN

JUST TWO MEN WHO DANCE TOGETHER

CASSON BROS.

*TUNES TAPS and VARIETY NOVELTIES*

Happy New Year TO All Friends

CHAS. AND HELEN POLLEY

*GENUINELY VERSATILE ORIGINAL NOVELTY*

A HAPPY NEW YEAR TO ALL FRIENDS

Sensational Success In America

KEITH CIRCUIT

WILLIE ROLLS

HE DOES ?

THANKS TO MR. EDW. V. DARLING

## VAUDEVILLE BILLS

(Continued from page 25)

Hughes & Co. (Second Half)--White Bros.—Henderson & Halliday—The Celebrities—Grace Cameron—Denno Sisters & S.

**HOBOKEN**

(First Half)—Variety Four—Rose & Lee Bell—Pardo & Archer—Manning & Hall. (Second Half)—Harry & Moffatt—Wahl & Francis—Bertha Burke & Co.—Ash & Hyams—Topics & Tunes.

**BUFFALO**

Royal Trio—Zolar & Knox—Chas. Gill & Co.—Lehr & Bell—Fortune Queen.

**BALTIMORE**

Margot & Francois—Hodge & Lowell—Betty Wake Up—Bartlett, Smith & Sherry—Lovett's Concentration.

**BOSTON**

(First Half)—Leon & Mitzi—Curry & Graham—Billy Swede Hall & Co.—Tabor & Greene—De Mario Five. (Second Half)—Taylor & Brown—Allen & Cantor—Johnson Bros. & Johnson—Murphy & Hewitt—Kuma & Co.

**WASHINGTON**

Alvin & Alvin—McIntyre & Halcomb—Homer Miles & Co.—Burns & Klein—Seven Virginia Belles.

**TORONTO**

Les Perrotts—Herman & Briscoe—Lincoln Highwayman—Ward & Wilson—McIntosh & Maids.

**PROVIDENCE**

(First Half)—Taylor & Brown—Allen & Cantor—Jackson Bros. & Jackson—Murphy & Hewitt—Kuma & Co. (Second Half)—Leon & Mitzi—Curry & Graham—Billy Swede Hall & Co.—Tabor & Greene—De Mario Five.

**MONTREAL**

Sig. Franz & Co.—Davis & McCoy—Gosslar & Lusby—Basil & Allen—Choy Ling Foo Troupe.

**SPRINGFIELD**

(First Half)—White Bros.—Henderson & Halliday—The Celebrities—Grace Cameron—Denno Sisters & Co. (Second Half)—Obala & Adrenne—Casson Bros.—Wm. Morris & Co.—Morey, Senna & Dean—Quinette Hughes & Co.

**OTTAWA**

Ziegler Duo—Allen & Moore—The Crisis—Fox & Britt—Ethel Gilmore & Company.

**HAMILTON**

Ed Gingras & Co.—Jack Symonds—Chapman & Ring—Lane & Freeman—Musical Buds.

**LONDON**

(First Half)—Viola & Lewis—Worth & Willing—Kerville Family. (Second Half)—Goetz & Duffy—Variety d'Dance.

**WINDSOR**

(First Half)—Goetz & Duffy—Variety d'Dance. (Second Half)—Viola & Lewis—Worth & Willing—Kerville Family.

### TELLEGEN MUST AMEND ANSWER

Lou Tellegen, will have to amend his answer to the counterclaim for separation entered by his wife, Geraldine Farrar, according to the decision handed down by Justice Wagner last Friday.

This is the sum and substance of the Farrar-Tellegen matrimonial tangle:

Lou Tellegen, sued in Westchester County for a separation, and Mrs. Tellegen sued her husband in New York County for a divorce. The suit brought by Tellegen was moved to New York County, and there Mrs. Tellegen filed her answer to it and denied the charges of cruelty and inhuman treatment, and brought a counter-claim for separation on similar grounds, which is apart from her action for divorce. Mr. Tellegen, filed a reply to his wife's counter-claim, denied the allegations therein contained regarding cruelty on his part, but said denial was based on "information and belief."

Counsel for Miss Farrar, asked the court to strike out the Tellegen reply as frivolous, and Justice Wagner granted the motion.

Justice Wagner said, "While it is true that certain of the claims are argumentatively alleged, and immaterial to the issues raised, the defendant is entitled to specific and categorical denials of those, properly pleaded and of which the plaintiff must necessarily have personal knowledge.

Omitting the protested frivolous matter, Justice Wagner gave Mr. Tellegen twenty days in which to file an amended reply.

### ASHFORD IN "MADRAS HOUSE"

Harry Ashford joined the cast of Granville Barker's "The Madras House," last Sunday evening. The play will continue another two weeks at the Playhouse, closing Friday evening, December 30th.

### NEW ACTS

The former team of Dale and Burch have a new act and will be known as Dale, Burch and Vane. The title of the new vehicle is "It happened in Paris."

Charles Potter and Salina Gay have formed a new act combination of singing and piano for the Loew time.

Ackland and Mae have broken in a new act and will appear sixteen weeks at Healey's before going on the Keith Circuit. The act consists of dancing, scotch comedy and bagpipe work.

Pat. Moriarity until recently doing a monologue advocating the freedom of Ireland has been forced to break in a new single because of that country's getting its liberty. Moriarity will break the new turn in on the Delmar time.

Markey and Montgomery, opened last week up state in a new act.

Herschell Johnson & Co., who have just completed the interstate time, will open in this city in a new act shortly.

Ballis and King, opened Monday in this city in a new act by Captain J. J. Roche.

Harry Lamonte closes at the Casino, Phila., at the end of the week and will be seen in vaudeville under the direction of Buddy Shepherd.

Duddy and Mayo sisters, the latter having just completed a run on the Orpheum Junior time, will be seen in a new act around here soon.

Lilletta and Co., in "A Breath of Hawaii," have been booked over the Sun time by Buddy Shepherd.

Smith and Paul, formerly in burlesque, have a new vaudeville act in which they will be seen shortly.

DeWitt, Howard and Reno will open in a new act, under direction of Buddy Shepherd.

Richard Carle's new vaudeville act entitled "The Rolltop Stocking," with five people, opened last week at the Fifth Ave. Theatre.

Johny Stanley and Hiram Brazil are a new comedy combination for vaudeville. Brazil was formerly of the team of Boyle and Brazil.

Colletta Ryan, one of the features of the "Zeigfeld Roof," enters vaudeville the first of the year in a new act written by Billy Grady. She will be assisted by Arthur Franken.

Princess Jue Quon Tai, the Chinese girl and her sister have broken in a new act and are now appearing on the Orpheum time.

Henry Frey has teamed with Sam Morris for a new comedy vaudeville act to be known as "The Ancient Professor of History."

Foster and Joyce have formed a new vaudeville combination and will present an act entitled "Bits of Versatility."

Gladys Alexander, who has lately returned from Europe, where she was making pictures, will soon be seen in a new single act on the Keith circuit.

Roberts and Bickford have formed a new comedy act for an early presentation.

Jeanette Childs will soon be seen on the Keith circuit in a new "single" act written by Ames and Winthrop.

### ALICE BRADY'S DRIVER DIES

Shukichi Hayasi, Alice Brady's Japanese chauffeur, is dead at the Albany Hospital as a result of the injuries sustained by him when Miss Brady's car which he was driving turned turtle a few miles from Albany, December 12. Miss Brady and the other occupants of the car escaped serious injuries.

The Jap chauffeur had been unconscious most of the time since the accident. At the hospital it was said that double pneumonia, caused by his injuries, had set in, resulting in his death.

### WOODS STILL IN P. M. A.

Although the Producing Managers' Association announced last week that A. H. Woods had withdrawn his resignation from that body, a report, which could not be verified, had it that the producer's resignation was not effective because of a by-law in the constitution of the P. M. A. which provides for a lapse of six months before any member's resignation can be acted upon.

At Mr. Wood's offices in the Eltinge Theatre Building, a CLIPPER reporter was told by Martin Herman, Woods' general manager, that no statement would be made on the matter.

"Will you confirm or deny this report?" Mr. Herman was asked.

"We have nothing to say on the matter," he replied. "The Producing Managers' Association makes all such announcements."

At a meeting held in the offices of the P. M. A. last Tuesday Woods was asked to withdraw his resignation, many of the members expressing themselves as entirely of his opinion that the P. M. A. should have backed him up in his fight against the cancellation of the license of the Eltinge Theatre by the License Commissioner, John Gilchrist, because of the alleged indecency of the play presented there, "The Demi-Virgin."

When Woods proffered his resignation to the P. M. A. his office immediately got in touch with the Actors' Equity Association, and advised the officials there that Woods' productions would be made to conform with Equity Shop rulings for independent managers. After the announcement made by the P. M. A. of the withdrawal of Woods' resignation, Paul Dulzell, assistant executive secretary, was asked what Equity's attitude would be towards Woods' forthcoming production of Sam Shipman's play, "Lawful Larceny," then in rehearsal, in view of the fact that Allan Dinehart, a member of the Actor's Fidelity League, was one of the featured members of the cast.

"We would have allowed our members to play in the same company with Dinehart, although he is a Fidelity member, as he had previously been placed under contract by Woods, with Equity members, and Equity always respects contracts," stated Mr. Dulzell.

### EXPLAINING THE "SHIMMY"

In describing the "shimmy" dance, popular a year ago in this country, a French paper, "La Danse," advances this theory as to the origin and title:

"The negroes of Louisiana and Georgia, born dancers, formed a circle and to strange and syncopated rhythm of ragtime music, one of the musicians rose and called for a 'single gentleman;' then stepping to the center of the circle pointed at some man, crying 'He Shake,' whereupon, the man designated, ran to the center of the circle, and, while shouting 'Me Shake,' shook. Then casting his eye about for a suitable partner he would designate, by a pointing finger, one of the ladies, crying to the crowd, 'She Shake,' and, while the dancers all shook their shoulders, marking time to the music.

"Finally, deciding to give this dance, which was proving popular beyond all expectations an original name, they combined the words to read as 'Shimmy Shake.'"

### CHAS. McGEACHY DEAD

Charles McGeachy, for many years connected with Charles Frohman as manager and publicity director, died last Saturday in his home, on West 93d street, New York City. He was 62 years old. At one time he was manager of Ethel Barrymore and Maud Adams. Funeral services were held Tuesday.

### BIG RECEIPTS FOR "FATHER" CO.

DETROIT, Dec. 26.—"Bringing Up Father," Gus Hill's show, played to receipts of $2,085 on Sunday night at the Detroit Opera House. The show is booked for a week here. The management was so pleased with the success of the show that a return date was immediately set for Sunday, December 25, for one day only.

## Attractions at City Theatres


B. F. Keith's PALACE Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50.
PRE-EMINENT
INTERNATIONAL ENTERTAINMENT
ALL STAR PROGRAMME

Times Square Theatre Evenings at 8:15 Mat. Thurs. & Sat.
Charles Dillingham presents
ALLAN POLLOCK
with JANET BEECHER
and a Capable Cast in Clemence Dane's
"A BILL OF DIVORCEMENT"

"GET TOGETHER" AT THE HIPPODROME
PRICES CUT IN TWO Best Seats Mats. $1.00 Seats Eve., exc. Sat., $1.50

BELASCO W. 44th St. Evgs. 8.15 Mts. Thurs. & Sat., 2.15
DAVID BELASCO Presents
Leonore Ulric
as KIKI
A Character Study by Andre Picard

OLYMPIC 14th Street. Near 3d Ave.
THIS WEEK
Mischief Makers
Next Week—RECORD BREAKERS

BROOKLYN THEATRES

Gayety Theatre Throop Ave. & Broadway
TING-A-LING
Next Week—SWEET SWEETIE GIRLS

Empire Theatre
Ralph Avenue and Broadway
AL REEVES
Next Week—FOLLY TOWN

STAR Jay nr. Fulton St. Mat Daily. Tel. Triangle 4297
Monte Carlo Girls
Next Week—MISCHIEF MAKERS

Casino Theatre
Sporting Widows
Next Week—TIT FOR TAT

At Liberty
Address All
Mail and Telegrams
Care of "Clipper"

ERT (Slivers) HUNT

One of America's
Most Foremost
Tabloid Producers
Speak Quick
If You Want Me

## DEATHS

**MARGARET ELVI**, aged 83 years, a former opera singer, died at the Elizabeth General Hospital, Elizabeth, N. J., Saturday, as a result of burns received several weeks ago, when her dress was ignited by a gas stove.

Miss Elvi resided for many years as the sole occupant of the house at No. 19 Caldwell Ave., this city.

**IN LOVING MEMORY OF MY WIFE**

**FRANCES G. MULLER**

**WHO PASSED ON JAN. 1, 1920**

**Oh! for the touch of a Vanished Hand,**
**For the sound of a Voice that is still.**

**FRED C. MULLER**

**ANNA LITTLE**, well known actress, died in a local Pittsburgh hospital on Tuesday, Dec. 20, and funeral services were held at Putnam, Conn., where the deceased was buried on Dec. 24, in the family plot.

The deceased was the wife of the late "Dick" Little, well known theatrical manager, who died in July, 1916.

At the time of her death, Mrs. Little was appearing in the sketch, "Irene, Mary & Sally," at the Shubert Theatre, Pittsburgh, where during a performance on Dec. 5, she fell from a ladder, breaking her leg. She was removed to the hospital, where for a time she seemed to be recovering, but complications set in and caused her death.

**IN MEMORY OF**

**ED. ANDERSON**

**DEPARTED THIS LIFE DEC. 12, 1921**

**Courage is just to live and feel the hurt each day. It's the ones left behind.**

**CAROL ANDERSON**

**"Cuddle Up" Co.**

Mrs. Little some years ago, when appearing on the burlesque stage, was known as Nettie Von Beig. She also appeared in "Seven Days," "When Dreams Come True," and several other productions. The news of her death shocked her many friends in the profession.

### DECLINES MOVIE LEADERSHIP

Postmaster General Will H. Hays has definitely declined the "High Arbiter" post of the motion picture industry. It was learned last week, that the offer of the chairmanship of the newly organized national association of film men, with a salary of $150,000 a year and a three-year contract, had been rejected by him.

It is the belief of persons in the motion picture industry in New York, who also are closely in touch with the affairs and aspirations of the cinema leaders, that Mr. Hays' decision came as a result of his conviction that such a move by him, should he step out of the Cabinet or attempt to manage the film affairs while still retaining his Government position, might reflect a shadow of collusion between motion picture industry and the Republican Administration.

### CY AND FLO BOOKED

Cy Wise and Flo Frain, formerly in burlesque, and known as "Cy and Cy," have been booked over independent circuits by Bert Jonas, and will be billed as "Cy and Flo." They will do a comedy, singing, talking and dancing act in vaudeville.

## MINSKY SHOW AT NAT'L WINTER GARDEN NEEDS BETTER CAST

A good-sized house greeted the players at Minsky Brothers National Winter Garden last Saturday afternoon, when the curtain went up, after the playing of an overture by Louie Foreman and his orchestra. Foreman has about the best orchestra at any burlesque house in New York. The program stated that Joe Rose produced and staged the show, while Solly Fields staged the dancing numbers.

This is the first time we have caught a show at this house since the opening week, although last season we had the opportunity of seeing a number. The cast, from a female standpoint, sadly misses in comparison with the cast that Minsky had last season.

The comedy is in the hands of Rose and Harry Bentley. Rose has discarded his "Dutch" and is now doing a "boob" character. Bentley is doing his fast "Hebrew" role. These boys work nicely together.

Jimmy X. Francis is handling the "straight" with his usual cleverness.

Billy Wainwright is doing character bits. Margie Pennetti, who was at Kahn's Union Square for many months and who opened at this house a few weeks ago, stands out as the leading light of the lady principals. She is a natural worker, looks young, and has an exceptional well-formed figure. Her work is clean and she puts her songs and lines over the way they like them at this house. Her opportunity here is excellent, as she has no one who can compete with her in any respect.

A little woman by the name of Rose Roseli is the prima donna. This is the young lady who followed Lucile Rogers. Miss Rogers, last season, never stepped on the stage when we were in the house that she was not greeted with a reception, and when through singing in her specialty she stopped the show and tied it up until she would come out to make a speech, and this was after she had sung four numbers.

Hattie Beall, Bonnie Brooks and Emily Clark are the other women in the cast.

Rose called his first part "A Mixed Affair" and the burlesque "The Haunted Castle." Both were entertaining and kept the audience in good humor.

Mlle. Fi Fi is the added attraction. This young lady, who recently returned from a European engagement, offered a dancing specialty that was all class. She is a most graceful dancer and offers a very entertaining act.

Minsky should get busy and get some women in his house who will compare with his cast of last season. He needs a Lucile Rogers, a Kitty Warren and a Maybelle and then he will be able to compete with any burlesque show in town.

SID.

### WEBER BOOKS MAJESTIC

Ike Weber is booking the Majestic, Jersey City, for the Elk Benefit on Sunday. He booked in nine acts last Sunday and will have another vaudeville show in there next Sunday.

### MORRIS FIXING UP SHOW

Sam Morris left New York on Thursday for Detroit, to fix up I. H. Herk's "Cuddle Up" show, which is playing that city this week. Morris will also go to Toronto.

### BOVIS GOING TO ENGLAND

Bill Bovis, who has been doing a "single" act in vaudeville the past two seasons, has signed to open on the Moss Tour in England in January. He will sail on the Olympic January 31.

### LYNN CANTOR WITH SHUBERTS

Lynn Cantor, prima donna of "Folly Town" at the Columbia this week, has signed with the Shuberts for next season.

### "WHIRL" GIVES BENEFIT

The members of the "Whirl of Mirth" Company played a benefit at Prospect Hall, Brooklyn, last Thursday night, after the show performance at the Star, for the New York *American* Christmas Fund.

**SEASON'S GREETINGS**

**FROM**

**AL. BEN & JACK**

**THE BOYS WITH THE "SMILES"**

**STILL GOING**

**TO ALL OUR FRIENDS**

## ABOUT YOU

**Frank Bernard**, with "Bombo," has just signed a long term contract with the Messrs. Shubert.

**Raymond B. Perez** has been engaged to stage and produce several amateur shows for local organizations.

**Guth, Curley** and **Guth** open next week on the Southern Keith time under the direction of Bart McHugh.

**Tommy Ford** is going to do an act entitled "Waiting For The Wife," written and staged by Sam Morris.

**Fred Lorraine** is getting ready to produce several musical acts. Elvia Bates is supplying the people for him.

**Sophie Tucker** will open at Reisenweber's on December 21st, and will also play vaudeville at the same time.

**Charlie Wilson**, "The Loose Nut," opens for Loew on Dec. 19, at the American; booked by Danny Davenport.

**Goulet** and **Van Buran**, a sister act is making its first appearance in the east. The girls will open on the Poli time January 9th.

**Lindsay & Mason** have just finished a complete tour of the Loew Circuit and are back in New York. They report a pleasant trip over the circuit.

**Kathryne Horter**, formerly of the "Little Po Peep" Co., is at Excelsior Springs for her health. She is improving and will remain there until sometime in January.

**Harry Russell** and **Ethel Durbin**, the dancers, known in private life as Mr. and Mrs. Harry Russell, are spending the holidays with Mrs. Russell's parents in Toledo, O. They have just finished a two years' engagement in England.

**Fay Tunis**, last seen with Bobby O'Neil's "Four Queens and a Jack," and before that in many of the Shubert Winter Garden Revues, has joined Joe Phillips to do a double act. The act opened last week in Philadelphia on the Sablotzky time.

**Al K. Dow**, booking agent, affiliated with the Walter J. Plimer office, of No. 245 West 47th street, will, on Jan. 21st, marry Belle Newman, known on the vaudeville stage as Gypsy Belle, the violinist. The marriage will take place at Mansion Hall, Greenwich Village.

**Donald Page**, hand saw musician, will leave for Montreal Thursday, where he will open at the Venetian Gardens on the 30th. After playing in Montreal, Page will make a tour of the remaining larger Canadian cities. He has just closed a successful engagement at Shanleys.

**Ed. Weber, Grace Masters, Renee Brandt, Hal, Springfiord, Harry Downing, Dorothy Curtis, Olive Hill, Valenti Bros., Dallas Walker, Harry Ellis, Jack Norton, Princess Wana, Marge McKee**, and **"Sonny" Boyne** were among those who contributed to the success of last Tuesday's Clown Night performance, given by the "Creole Fashion Plate" at the N. V. A.

### FILM ACTRESS HELD

A woman who said she was Muriel Spring, giving her address as the Hotel Ambassador, claiming that she was a motion picture actress and had appeared in the Famous Players picture "Experience," was arraigned on Friday before U. S. Com. Hitchcock on a complaint charging her with the failure to declare, wearing apparel, jewelry and personal effects worth about $3,000 that were dutiable, when she arrived here on the "Olympic," on Nov. 1st. Pending a hearing, which has been set for Jan. 3rd, Miss Spring was released on a $2,500 bond.

## LETTER LIST

**GENTLEMEN**

Abbott, Geo. S.
Buhler, Bill
Bowers, Swan
Belmore, Mr.
Brown, Joe
Bingham, Jos.
D'Ennery, Guy
Dale, Eddie
Du Ross, John
Curley, Pete
Chipman, Wm. E.
Frank, Eddie
Frey, Henry
Fishoff, Louis
Frothingham, A. M.
Haynes, Howard E.
Howard, Greel
La Rose, Geo.
McCabe, Mollie
Miller, Fred P.
Lloyd, Richard
Knoll, Adolph
Lambert, Oliver
Lalonde, Lew
Lloyd, Herbert
Irwin, Jack
Moran, Jas.
Nordstrom, Leroy
Marzella, Max Rose
Miller, Fred P.
McColl, Walter
Morrissey, John
Miller, Anna M.
Mylott, Chas.
Miller, Emil
Murphy, W. P.
Marshall, Walter
Parisienne Trio
McDonald, Chas.
Malloy, Jack
Plant, Vic.
Rice, Jack
Stanley, Jake
Sterling, Jack
Thompson, E. F.
Treadwell, H. R.
Redfield, Lloyd A.
Sharkey, Donald
Wainwright, Wm.
Udell, Mr. & Mrs.
Williams, Edgar
Ward, Wm. F.
Welch, Eddie
Wallace, Hope & Dorothy
Wagner, Robt.
Washington, Fanny (Pkg.)

**LADIES**

Albani, Edith
Abbott, Betty
Abbott, Babe
Allen, Maud E.
Bryan, Blanche
Brenner, Dorothy
Parbour, Ada L.
Binns, Mrs. Geo. H.
Dorr, Grace
Carr, Clara
Clarke, Lottie A.
Chadwick, Una
Clarke, Barbara
Evans, Martha
Gardner, Georgia
Gardner, Louise
Gordon, Billie
Georgetown, Miss
Hensel, Gloria
Housason, Edna
Harding, Olive
Harvey, Sadie
Hight, Pearl
James, Joe
Knapp, Miss
Keating, Mae
Leonard, Jean
Lee, Virginia
Powers, Babe
Morgan, Millie
Orner, Emma
Moore, Patty
Russell, Eleanore
Sherlock, Olive
Roybuck, Verna
Ross, Rita
Schebe, Florence
Richardson, Anna
Wilson, Babe
Wolfe, Clara
Castle
Washington, Fannie

### NAT'L SYMPHONY SUED

The National Symphony Orchestra, Inc., has been summoned to appear in court to answer charges of eight suits, aggregating $38,800. The plaintiffs, Ferdinand del Negro, Alexis Kudische, Joseph Krausse-Florian Wittman, Ludwig Strazinski, David Reggel, Vincent Bueno and Piero Gentile, allege that the defendant failed to carry out its contract to employ them for a period of forty weeks each during the last two "professional years," from September to September, in that they were denied employment in twenty College of the City of New York stadium concerts and thirty indoor concerts.

### MELODY BOYS AT ALBEMARLE

Ted Quick's Honey Melody Boys, a seven piece dance orchestra, are playing at the Albemarle Dance Palace, located at Flatbush Ave. and Albemarle Road, Brooklyn.

### ARTHUR MAYER CLOSES

BOSTON, Mass., Dec. 25.—Arthur Mayer has closed with Lena Daly and Her Kandy Kids. Jules Jacobs joined the show here.

### MYRON SELZNICK IN EUROPE

Myron Selznick, vice-president of the Selznick Corporation, is making a six weeks' tour of Europe.

**Manager Wanted**

**For one of the largest combination vaudeville and picture houses in Greater New York. Must be thoroughly experienced. Good Salary. Call room 300—189 Montague Street, Brooklyn, or Phone Main 745.**

**AT LIBERTY—PIANIST—Pictures or Vaudeville and Pictures. Good musician. Go anywhere, but prefer New England. State details. F. J. PELICAN, 4544 Lake Park Ave., Chicago, Ill.**

**CLOG DANCING**

**without a teacher. You can easily learn from "The Clog Dance Book" by Helen Frost of Columbia Univ. Music with each of the 26 dances. Illustrations showing the steps. Cloth bound. Price $2.50 delivered. Catalogue free. A. S. Barnes and Co., 30 Irving Place, N. Y.**

**Exceptional Seven Piece Dance Band Wanted**

**for engagement in Paris and ten piece band for Cuba. Only organized combinations with highest class musicians need apply. MEYER DAVIS, Bellevue Stratford, Philadelphia, Pa.**

E. F. ALBEE
President

J. J. MURDOCK
General Manager

F. F. PROCTOR
Vice-President

# B. F. Keith Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH
F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing S. K. Hodgdon

# TAYLOR TRUNKS

210 W. 44th ST., NEW YORK 23 E. RANDOLPH ST., CHICAGO

**ALLEN SPENCER TENNEY**

VAUDEVILLE WRITER

"IF MATERIAL CAN HELP YOU, I CAN BE OF MATERIAL HELP TO YOU." WRITE, WIRE, OR CALL—

Allen Spencer Tenney, 1493 Broadway, N. Y.

# PLAYS

For STOCK REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home amusement. Negro plays. Paper, Scenery, Mrs. Jarley's Wax Works. Catalogue Free! Free! Free!
SAMUEL FRENCH, 28 West 38th St., New York

## Insure Your Material Against Theft

# REGISTER YOUR ACT

## SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used, or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contribution to

**The Registry Bureau**
NEW YORK CLIPPER, 1658 Broadway, New York

..... Date .....

NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my.....

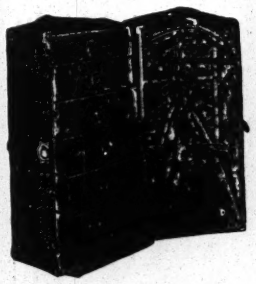
entitled .....

for Registration.

Name .....

Address .....

## CENTRAL FIBRE WARDROBE



45x21x15
$50.00

45x21x23½
$60.00

Equal to any $75.00 trunk and guaranteed.

Central Trunk Factory
SIMONS & CO.
700 Arch St.
Phila.

## GET YOUR JULIUS CAHN-GUS HILL THEATRICAL, RAILROAD NEWSPAPER and HOTEL GUIDE

Listing over 23,000 Motion Picture and Legitimate Theatres in the United States and Canada.

PRICE $3.00

Address, Room 285, Columbia Theatre Bldg.
B'way and 47th St., New York City

Large List New Vaudeville Acts, Stage Monologs, New Minstrel Opening Choruses and Finales, Blackface Afterpieces and Crossfire, Musical Comedies and Revues, Musical Readings, Novelty Entertainments, Wigs, Beards, Grease Paints and other Make-up Goods. ILLUSTRATED CATALOGUE FREE. WRITE NOW.

**PLAYS**

T. S. DENISON & CO., 623 So. Wabash, Dept. 17 CHICAGO

## SCENERY

Diamond Dye, Oil or Water Colors
SCHELL SCENIC STUDIO, COLUMBUS, O.

**Read The Clipper Letter List**

PLAYS

**FREE** Catalog of Professional and Amateur Plays, Sketches, Monologues, Minstrel Jokes, Recitations, etc.

FITZGERALD PUBLISHING CORPORATION
Dept. C., 18 Vesey St., New York

# WIGS

Real Human Hair Imported: Irish Comedian, Jew, Dutchman, Clown, $1.50 each. Negro, 30c., 75c., $1.00. Lady wig, $2.00. Tights, $1.00. Hair Mustache or Goatee, 25c. Crape Hair, p. yard, 25c. SILKOLINE Tights or Shirts, $2.00 each. Fake Diamond Ring or pin, 25c. Gold Historic Barring pp., 50c. Paper Hats, 30c. dozen. Catalog free.

GUS KLIPPERT, 46 Cooper Sq., New York.

# SPECIAL TRUNKS
## BUILT WITH A CONSCIENCE

WILLIAM BAL COMPANY
141 West 36th St. Phone Fitz Roy 2068 New York City

# CLIPPER BUSINESS INDEX

**STAGE DANCING SCHOOLS.**
Harvey Thomas, 59 E. Van Buren St., Chicago, Ill.

**LAWYERS.**
Joseph A. O'Brien, 1402 Broadway, New York City.
Edward Doyle, Attorney, 421 Merchants Bank Bldg., Indianapolis, Ind.
James S. Kleinman, Equitable Bldg., 120 B'way, New York City.
F. L. Boyd, 17 No. La Salle St., Chicago.

**MUSICAL CLASSES.**
A. Braunneiss, 1012 Napier Ave., Richmond Hill, N. Y.

**SCENERY**
Schell's Scenic Studio
581-583-585 South High St., Columbus, O.

Kahn & Bouwman Scenic Studio
155 West 29th St., N. Y. City. Chelsea 8958

**SCENERY FOR RENT.**
Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

**SONG BOOKS.**
Wm. W. Delaney, 117 Park Row, New York.

**TENTS.**
J. C. Goss Co., 10 Atwater St., Detroit, Mich.

**THEATRICAL GOODS.**
Boston Regalia Co., 387 Washington St., Boston, Mass.

**THEATRICAL PROPERTIES**
John Brunton Studios
228 W. 41st St., N. Y.—Bryant 5914

**WIGS WORTH WHILE** Toupees Make-Up
Send for Price List
G. SHINDHELM & SON
109 W. 48th St. New York

**ZAUDERS MAKE-UP**
LET US PROVE IT IS BEST.
118 W. 48th St., N. Y.

**Plays** VAUDEVILLE ACTS, ETC. N. Y. PLAY BUREAU, 2835 Decatur Ave., New York City. Stamp for catalog.

# TIGHTS

Silk Opera Hose and Stockings

Are Our Specialties

QUALITY the BEST and PRICES the LOWEST

Gold and Silver Brocades, Theatrical Jewelry, Spangles, Etc. Gold and Silver Trimmings, Wigs, Beards and all Goods Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc.
(Successors to Siegman and Weil)
18-20 E. 27th St. New York

# A. FURMAN

## Theatrical Costumer for the Best

Nothing too big nor too small. Vaudeville—Revue—Burlesque. Everyone furnished. Salesroom—1600 Broadway, Rector Building, Room 408, New York.

## MONEY WRITING SONGS

A successful music composer and publisher writes a book explaining how to make money publishing songs. Contents: Correcting your Faults, Writing a Melody, Directing the Ambitious Young Composer, Placing your Songs before the Public. Lists over 500 Music Dealers—200 Band and Orchestra Dealers. You need this book, only one of its kind on the market. Only $1.00 Postpaid. Money back if you say so. UNION MUSIC COMPANY, 315 East Fifth St., Cincinnati, Ohio.

## Theatrical Construction Co.

SCENERY, PROPERTIES BUILT, PAINTED AND RENTED. STORAGE.
Rehearsal Room, fine for Aerial Acts
Address 134-36 E. 13th St., New York
Tel. Stuyvesant 9977

Subscribe for the

# New York Clipper

## LATEST NEWS

ON ALL

Departments
Reviews
Vaudeville Dates Ahead

RATES $5.00 per year
$2.50 for Six Months

Send orders to
CLIPPER CORPORATION, 1658 Broadway, New York